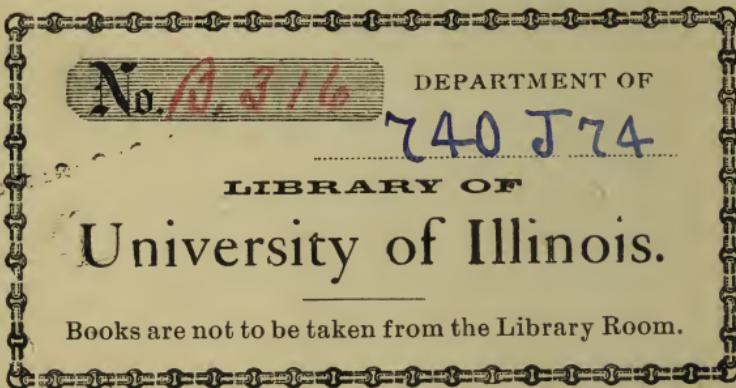


HINTS TO
AMATEURS.

—
JOPLING.

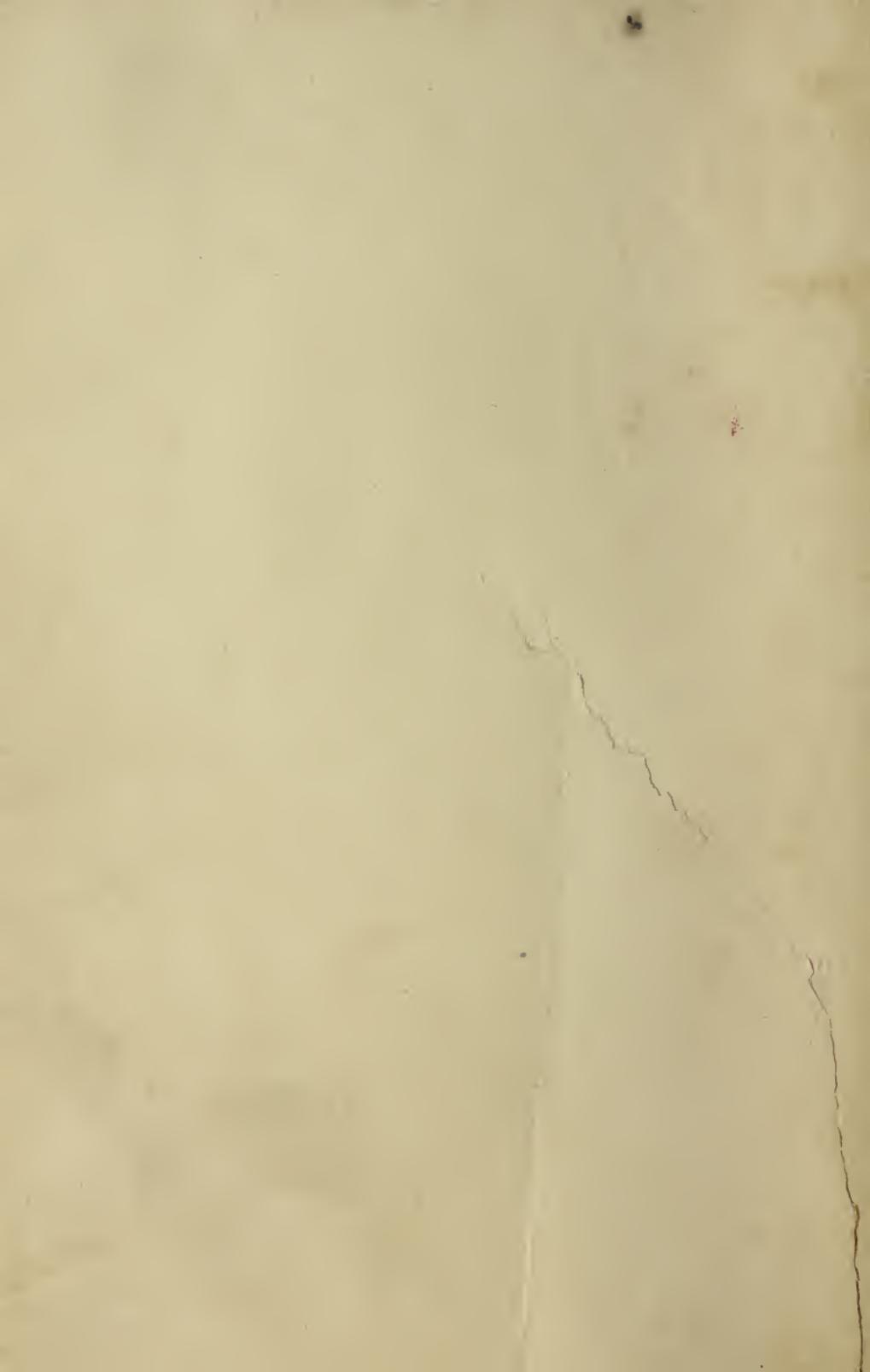
340
J 74



Books are not to be taken from the Library Room.

REMOTE STORAGE

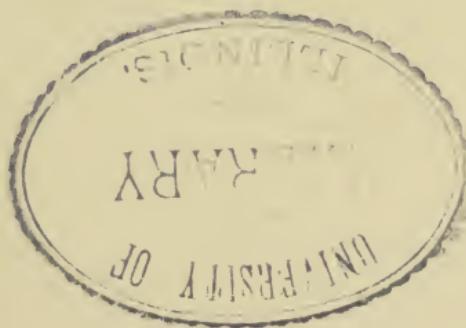




K34-2

96 - 1

HINTS TO AMATEURS.



B. 316

HINTS TO AMATEURS

A Handbook on Art.

BY
LOUISE JOPLING



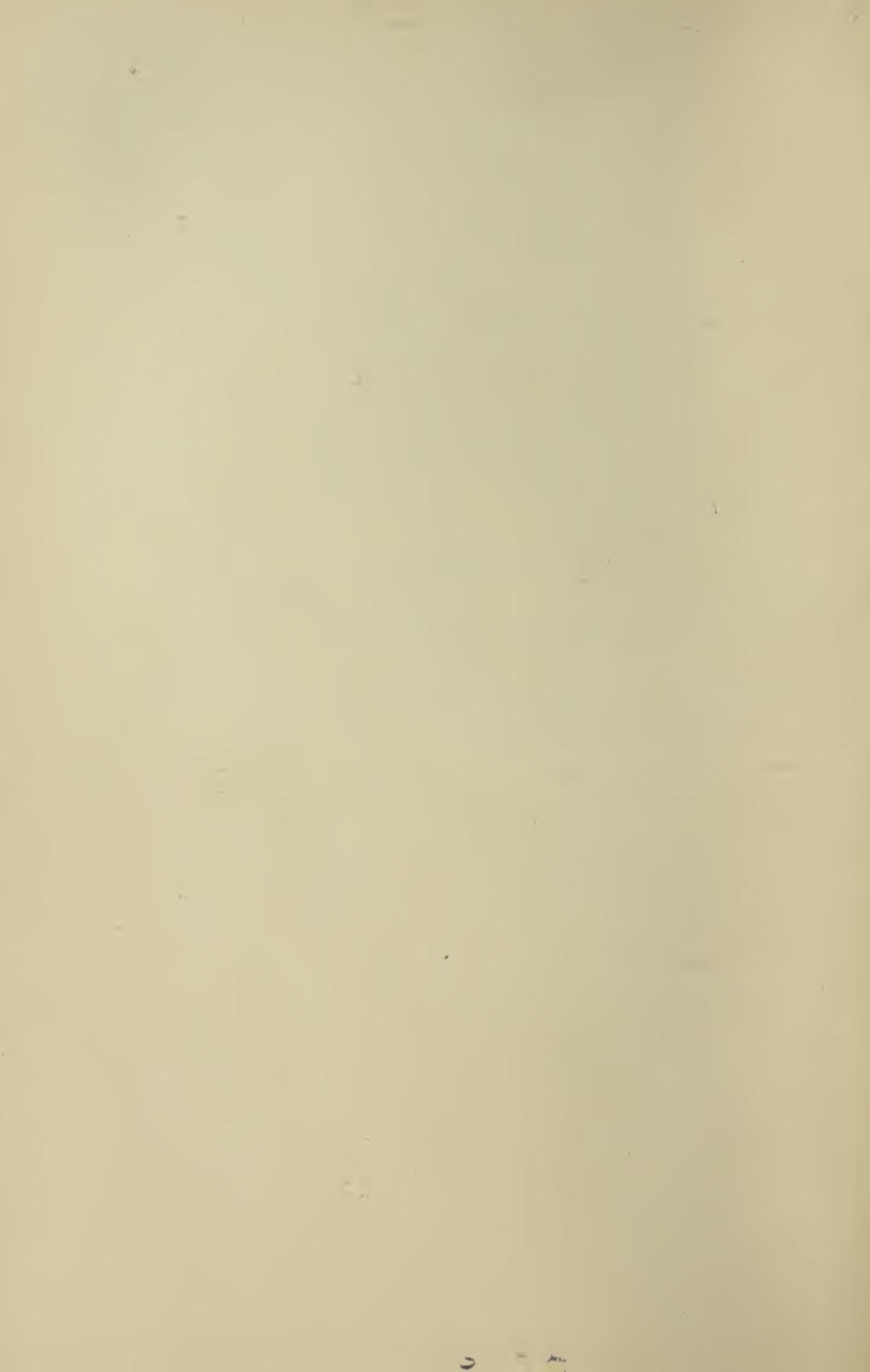
NEW YORK:
HARPER & BROTHERS, FRANKLIN SQUARE.

1891.

740
J 74

TO
Her Royal Highness
The Princess of Wales,
BY WHOSE
GRACIOUS PERMISSION THIS LITTLE BOOK
IS RESPECTFULLY
DEDICATED.

B 316



CONTENTS.

CHAP.		PAGE
	INTRODUCTION	ix
I.	BLACK AND WHITE	I
II.	OIL PAINTING	22
III.	WATER COLOURS	31
IV.	PASTEL — PHOTOGRAPHY — SKETCHING FROM NATURE	40
V.	ANATOMY	48
VI.	PERSPECTIVE	57

INTRODUCTION.

IT is with great diffidence that I, a labourer in the field of art, stretch out a helping hand to those fellow-workers who, for want of a little timely encouragement, are apt to become disheartened. They forget, whilst they cross the Slough of Despond, that beyond that is the firm ground where Progress has her fair abode. I want to impress this upon them, and my only apology for doing so is that I have been assured that my experience may help others ; those others who, from force of circumstances, cannot enjoy the advantages that are so accessible nowadays to the art student ; and those also who, living far away in the country, have no means of obtaining even the feeblest art education.

My hints, such as they are, are written solely for the benefit of amateurs.

In using the word ‘amateur’ I intend it to signify its original meaning, viz., ‘a lover.’ We have corrupted it in these days, as we English have a habit

of doing so many of our works, for the want of the restraining influence of a recognised authority, such as the ‘Académie des Belles Lettres’ in France. When we speak now of an amateur it is, I fear, in a slight tone of contempt, for we associate the word with incompetence, and we are led to do so because the work of the amateur usually betrays his want of knowledge. Now it is this knowledge alone which makes the difference between the professional and the amateur.

In every line of life in which success is aimed at, an apprenticeship has to be served, of many hours and days of hard work. Art is not exempt from this law, and however small may be the talent one possesses it can be increased tenfold by cultivation.

A Professional very often has made his start in life with a lack of money, and an Amateur has been burdened with too much. In that, it seems to me, lies the chief difference between them.

Walter Savage Landor in his *Conversations* makes one of his characters say, ‘that poverty and wit use the same grindstone.’ This is partly true, for poverty very often brings out talents that would otherwise have lain dormant, and as wealth carries no spur ‘to prick the idle intent of a man,’ it often happens that in the race for honours it is the poorer ones who carry off the prizes. Nevertheless, the kingdom of art is open to all comers, and you can enter into it, even though you were as rich as Crœsus. It is

only the want of training that marks the difference between the Professional and the Amateur.

The Professional knows he can achieve nothing without he thoroughly studies and masters the calling he has embraced.

The Amateur is rather given to imagine that what he calls his 'talent,' or his gift, or his genius, is enough to carry him over all difficulties. Were he to become a doctor, lawyer, or scientist, he would have to pursue the usual *curriculum* of study long before he was fitted to put his knowledge into practice. It is the same with art. It requires as much hard work and learning as any other profession. Even if not continued in later life, I consider that drawing and painting ought to form a part of every child's education, just as much as reading, writing, and arithmetic. No special gift is requisite. All the better if one possesses it, but it is not necessary.

Sometimes I hear it said, 'It is of no use my learning. I am too old.' To these despairing ones I would say, 'Bear in mind the proverb, "It is never too late to mend."' In learning the art of drawing when you are beyond the pale of childhood, you bring to your task a judgment far more matured. Your mind has more strength to command the eye and hand to do their part, and your will to succeed is greater. You have already learnt the value of time, and its brevity, which youth finds so difficult

to realise. History tells us of many painters who commenced their artistic career when they were no longer quite young. John Philip, our English ‘Spanish painter,’ was a notable example of this. I have heard that up to the age of thirty he followed the trade of house painter. And I myself commenced to learn the rudiments of my profession at the age of three-and-twenty, heavily handicapped as I was at the time by my duties of wife and mother. However, I had plenty of time for each and all, but of course I had to work much harder than a younger woman need have done. Besides the hours spent from ten to four at my master’s (M. Chaplin’s) studio, I joined a class that commenced in the summer time at seven a.m., and where we drew from the undraped figure. Very pleasant it was to start out in the early morning, when Paris was waking into life and activity, and finishing her daily toilet with the help of the picturesque men in blouses, who dipped their long brooms into the streams of fresh, pure water that ran along the gutters, and swept the streets and pavements of the impurities and stains with which the preceding day and night had defiled them. In the evening I studied my anatomy at home. In the winter-time the same class worked by gaslight from seven to ten p.m. I would have given much if all this had happened in my girlhood, particularly as I had to leave off studying sooner than I had originally intended in order to support myself and

my two children. Still, one is always learning, and one's studies are only ended when Death knocks at the door. So you see, one can commence late; although it is far better to do so early in life, when one's mind is in a receptive state, and one's fingers are in a plastic condition.

Drawing is not at all a useless accomplishment, as I have so often heard it described. It strengthens many of our faculties—notably, memory and observation. The former is essential if we wish to paint well. We can achieve nothing without its use. For instance, we would find it impossible to look at our object, and paint it, at one and the same time. What we really do is to look at it first, and then, relying upon our memory, we reproduce it as accurately as it is possible for us to do. The more retentive our memory the more perfect is our drawing. As to our powers of observation, learning to draw trains them and renders them keener. And this alone ought to secure for art a permanent place in every scheme of education.

At present, it is considered in most fashionable schools not as a necessity, but as an 'extra.'

If we want another plea in its favour, let us only reflect how much our enjoyment of life is intensified by the power of justly appreciating the beauties of form, and the glories of colour, that are contained in this beautiful world of ours, and which many of us, though we have eyes, see not.

Cultivate, then, your love of art, for you may rest assured that it is not waste of time.

Do not exclaim, as many do, ‘What is the use of my trying? I shall never succeed.’ You never will if you listen to and act upon the advice of ‘Mr. Do Nothing.’ Read Marcus Aurelius, and he will give you better counsel. Listen to what he says: ‘Be not disgusted, nor discouraged, nor dissatisfied, if thou dost not succeed in doing everything according to right principles, but when thou hast failed return back again.’ Herein lies the secret: return back again, and back again, until you do succeed.

What I have been most struck with in amateurs is their want of courage. I may be reminded of the proverb that ‘fools rush in where angels fear to tread.’ I do not think it applies in this case. Amateurs are not necessarily fools, and, I can assure you, we professionals are very far from being angels. Therefore I say to you, Be not afraid. Remember, that very often, ‘Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt.’

What I would prefer to see is a little of that vaulting ambition, which even if it does ‘o’erleap its *selle*,’ and falls on ‘t’other side,’ is better than the possession of prudence that counsels to venture nothing, and to be content with winning nothing.

About your capacity or genius for drawing, I can only say that no one knows what they are capable

of doing until they try. A gardener will tell you that by cultivation he can convert the poorest flowers of the garden into rarely beautiful ones.

But you will say, perhaps, that the little seed of genius must first exist, otherwise cultivation is useless. Well, what is genius? A Celtic Triad describes it, or rather its three primary requisites, as ‘an eye that can see nature, a heart that can feel nature, and boldness that dares to follow nature.’ Are these so very rare?

And it was Disraeli who told us that genius consists in an infinite capacity for taking pains. Surely this lies within the reach of all.

Leonardo da Vinci judged a man, whether he possessed a talent for drawing or not, by the amount of his perseverance; and if I might adapt a French saying, ‘*De l’audace; encore de l’audace; et toujours de l’audace!*’ I should use the word perseverance in a similar manner.

LOUISE JOPLING.

October 1890.



HINTS TO AMATEURS.

CHAPTER I.

BLACK AND WHITE.

MANY styles of drawing come under this head, although, correctly speaking, the term is only applied to drawings for illustration where pen and ink, or a wash of Indian ink or lampblack and Chinese white, is used, and applied with a brush. We shall have to deal first with charcoal drawings. No more fascinating medium can be found with which to translate quickly on to paper the outline of a beautiful head, a time study, a happy disposition of lines in a landscape, or an idea for a picture which one is longing to put into a concrete form.

The paper that takes charcoal the best is called *papier Michelet*, and you can buy it for a penny the sheet. In Paris the same paper, I believe, is called *papier Ingres*, and there it only costs one halfpenny.

This cheap paper is far better for making charcoal studies on than one that is dearer. The marks are easily obliterated by a piece of bread, and as a paper it is much less greasy in texture than the dearer sorts. When you can do good drawings that require little effacing before finishing, then you can use better paper.

Frenchmen excel in the use of charcoal, especially in

landscape studies. Ordinary charcoal is easy to get at four sticks a penny. You can get many varieties, from sticks an inch thick in circumference to those of a much smaller make. These latter are made chiefly in Paris, and are called '*Fusain à tilleul.*' They are made from the tiny branches of the lime-tree.

For black chalk you ask for '*Conté à Paris.*' There are three sizes, No. 1 being the finest. In using chalk you must have a crayon-holder, or you can get chalk, if you like, inserted into cedar pencils, as lead is.

For doing red-chalk drawings, it is much better to use what the French call '*sanguin.*' It is the stone in its pure state, and is of a much better colour than the composition usually sold under the name of red chalk.

For doing stump drawings you get little bottles filled with a powder called '*Velours à sauce,*' or you scrape your own black chalk into a powder, and apply it to your drawing with the aid of little stumps of twisted paper made expressly, and sold by the dozen. These can be got in several different sizes.

You will also require a small piece of chamois leather or a leather stump. These will take off the charcoal or chalk in places which you wish lightened.

For obliterating entirely, a piece of stale bread made into a little pellet is the best thing you can use. It must be in the state that is the happy medium between fresh and stale; as if used too fresh it will make your drawing greasy, and if too stale it will crumble and be useless, and only scratch your paper.

With bread you produce the effect that is called stippling. This is a fascinating but useless accomplishment. The young student is apt to devote many hours and days to a process which when done only serves to make his drawing look pretty, and he forgets the main object for which he is striving, viz., to get what he draws in perfect proportion.

Drawing in pencil is excellent practice, as it teaches you accuracy.

The less rubbing out your drawing requires the better it looks.

For line drawing, the pencils marked F or H, of either single or double letters, are the best.

For drawings in lead used with the stump, get the pencils marked B, BB, and BBB.

These latter can be modelled to a very finished state. The old masters did a great many of their drawings in what is called silver point, and it has lately become fashionable again amongst our modern men. Great accuracy is necessary, and your drawing looks better if all the lines take the same direction and do not cross each other.

For making rapid sketches whilst travelling, the metallic note-books, or rather paper prepared for the use of the metallic pencil, used with an ordinary lead one, is delightful to work upon. Your drawing does not smudge, and your sketch remains clear and accurate for years.

For pen-and-ink drawing, tiny steel pens called *crow-quill* are used.

Charles Keene, the world-famous draughtsman for *Punch*, tells me he prefers the Waverley pen to work with, as by it he can get both fine and strong strokes at will. Cardboard is the best material to work upon.

For reproduction, printers prefer a specially-prepared highly-glazed surface.

The brush is mostly used by 'black-and-white' artists.

If you work in black with the brush, leaving your paper for the white, you will find Vandyke brown and indigo black make a very good tone. Get these colours in water-colour tubes. You can buy specially-prepared ink, but I find this not half so easy to manipulate, as it stains the

paper. If working with Chinese white, get it in the tube instead of in a bottle.

Use a japanned or earthenware palette, and work with the best water-colour sable brushes. If you are lucky enough to obtain those made by the Japanese, all the better. They are delightful. The point is so beautifully prepared, that with it you can get the finest strokes of a pen or the broadest that you care to put on. Each brush is mounted on a small cane of bamboo, whilst another portion fits on over the point and protects it, so that you can carry it about with you without fear of its getting damaged.

Be very careful to do as little as you possibly can to a drawing, but let that little be correct.

Too much work when your medium is only black and white is apt to make your work heavy.

It must never be forgotten that a drawing, *i.e.*, a black and white, is only a suggestion after all. It is something to remind you of some other thing which is alike but different; inasmuch as your subject contains very often all the colours of the rainbow, whereas your drawing only contains two, or, more correctly speaking, no colour at all.

Form and purity of outline is what you must strive for in a drawing. Go to the National Gallery or British Museum, and study the drawings by old masters. The Queen has at Windsor the most beautiful ones by Holbein.

It is a lesson to an artist to observe how much may be conveyed by very slight means.

Each line of the pencil is eloquent, and there is not one stroke that we could dispense with. Very good photographs of these can be seen and purchased at the South Kensington Museum.

I generally find that amateurs are afraid of leaving white spaces. They make their whole drawing look too

black, so that instead of a head suggesting a white skin we have a carefully modelled study, that had it only Ethiopian characteristics would pass very well for a negro's.

Unless your background is distinctly white, and perceptibly more so than the highest light in your face, I should always advise you to put your background in the tone that it really is.

A background, you must remember, is as much an essential part of your picture as your head.

This does not apply to sketches or pure suggestions, but only when you wish to make your drawing very elaborate.

This elaboration in every detail is good practice before you start in oils or water-colour, and for this purpose you will find drawing with the stump more useful to you. You are better able with it to suggest colour, reflected lights, modelling, &c. For drawings that are mere suggestions, and for sketching, I should recommend the point.

For drapery I should make use of both.

In fact, for all stump drawings the point must be used to accentuate the form of features, hair, &c.

It is a wise thing to keep your drawings and date them.

You will then be able to observe whether you are really making progress or not. If you wish to set them, *i.e.*, to fix the charcoal on the paper so that it cannot easily rub off, dip them quickly and dexterously into a flat dish of milk. The French use a *fixatif* something simpler than the one you require for pastel, and this is sprayed on the drawing through a tube.

Care must be taken not to do it too near the drawing, or it may become a hopeless smudge. The palm of the hand or a piece of paper should be experimentalised on first, and the liquid should only be allowed to touch the drawing when it is at a sufficient distance to fall upon the

paper like a thin mist. In doing stump drawings you will find bread a delightful tool.

In drawing a head where light curly hair strays into the deep shadows, nothing suggests it better than bread.

For simple studies and sketchy effects, grey-toned paper is very good.

You need only put in all the dark strokes with your black chalk; your grey paper suggests the half tints, and white chalk will give you your high lights. Charcoal is unsurpassable for commencing your studies, whether they be in chalk, pencil, oil, or water-colour.

It has the merit of being easily effaced by bread, and also that when your outline is completed to your satisfaction you can flick off, with a large-sized rag, all the loose charcoal, without obliterating the lines that you leave traced on your paper or canvas, and which remain for you as a guide when you commence to draw with your chalk, pencil, or brush.

For purposes of study, in choosing a model, if you are a beginner, it is better to select either an old man or old woman. They sit quieter, as a rule, for their old blood lends itself to repose sooner than the warm, excitable blood of youth.

There is more, also, of what we call ‘drawing’ in a face where Age, the destroyer, has been at work upon the tissues, and has left more plainly visible the form of the muscles and the shape of the bones of the skull.

If none of your friends be willing to sit to you—and you will find few friendships capable of standing this test—should you live near a village you are certain of finding many aged folk, who had they lived in the days of Rembrandt and Titian would have been immortalised on canvas.

I met a wonderful old woman of ninety-four last summer at the seaside, who was never better pleased

than when an artist was sitting in her neat little cottage and making a sketch of her. She would tell you with great pride that her portrait had been taken by some gentleman, and had gone to 'Lunnon town.'

When you have secured your model, put him in a good light in which you can have the shadows strongly defined.

Let the light come from as high up as possible, for the higher your light is the better are your shadows massed.

To obtain this with an ordinary window, cover the lower half with a shawl or thick covering to exclude the light.

A low window at the top circumscribes the space in which you can work, as the light comes in at an angle of forty-five degrees, and can only fall full upon your model within a certain space, part of which space you yourself are obliged to occupy.

Unless, indeed, you have three windows in your room. You can then use for yourself the nearer window, and place your model within the light of the further one. The centre window must be completely darkened. Your room must be large, or you can seldom draw a full-length figure, as you are bound to be twice or three times the length of the model away from it, in order to accurately judge of its proportions.

A local builder can with little trouble or expense extend your window into the roof if your room be on the top floor. In building a real studio, you must remember that the higher your light is the further away from the window you can place your model.

However, to return to the wants of the real amateur, who must perforce perhaps be contented with an ordinary window light.

This, if possible, ought to face the north, as no sun must enter your room, at any rate during working hours.

A north-east or east is the next best light, as the sun soon rises above the level that would disturb you in your room. If, as often happens in country houses, all the windows face south, then you must make a thin paste of flour and water mixed with a little size, and apply it with a brush to your window. This will exclude the sun without affecting the light.

Common Epsom salts dissolved in a little water and put on in a liquid state, when dry gives the appearance of frosted glass, and looks better, perhaps, than the paste.

Paintings done in a south light doctored in this manner, have a warmer and more luminous effect than those done in the light of the cold north.

When studying, always do things exactly life size. It gives an air of meanness and weakness if done slightly under the size of life.

Should you wish to do a small drawing, do it frankly half the size of life, and in this case the head and face ought to measure about four inches.

Try to look upon your head whilst you are drawing it as a square or block of marble, and at each curve that composes it as made of several short, straight lines. When you have completed your drawing in this fashion, it is easy to find your curves within the angles of your straight lines. In this fashion you will have grander and bolder curves, and will get into your drawing what the French call ‘style.’ My master used to continually impress upon me to ‘*dessiner carrément.*’

You may tell me that ‘the line of beauty is a curve;’ and so it is. But to be really beautiful, your curve must have strength in it. The least suspicion of weakness detracts from its true beauty.

By drawing a square first, you can the more easily get a perfect circle, should you wish to get one without the aid of a compass.

There is a story told of Giotto and Pope Boniface VIII., who hearing of his marvellous skill as a painter, sent a messenger to him to desire his presence at Rome. On interviewing Giotto, the man wished for some proof of his skill in order to be quite certain that Giotto was indeed he of whom he came in search.

The artist took up his pencil, and with one movement of his hand described on a sheet of paper a circle so perfect that the cautious man's doubts as to his identity were immediately set at rest.

The Italians crystallised this story into a proverb, and to this day when they wish to describe the perfect rotundity of an object, they exclaim, '*E più tondo che l'O di Giotto.*'

I am sure he must have looked at his circles first as squares.

When you have thoroughly studied the outline of your head, look at the form of your shadows. Each shadow you will find has a distinct shape of its own. Those formed by the hollow of the orbit of the eyes; that under the nose; and those about the mouth and chin.

If your head is half in light and half in shade, the shadow on one side of it will have quite a distinct and important form, according to the shape of the features which project.

Get thoroughly acquainted firstly with the form of the head in every position, and then study the masses of the shadows.

The outline and the shadows are the principal points in the head. When you want to go further and study the features, get those casts of Michael Angelo's 'David' that are to be bought separately in divisions of eyes, nose, and mouth, and draw them over and over again, until you feel that you have learnt them by heart.

Do not forget to alter their position, so that the light falls upon them in a different manner each time.

This will give you an endless variety, so that you will not feel tired of your work. For this is a thing studiously to be avoided. Enthusiasm is life to the artist's work, and must be kept up at any cost. If you are feeling at all weary put down your pencil, leave your drawing, and go to the piano, and play through your last new *morceaux*, or sing the latest song.

It is astonishing with what freshness you will return to your work, and how your difficulties will have taken to themselves wings during your absence.

After you have massed in your shadows, and made your head look as if it could see and speak, without the aid of any line to express the details of the features, proceed to the features themselves.

Be very careful not to put in any line that you do not see, and do not let any one line interfere with the value of your masses. You will soon find out how little is needed sometimes to express a feature.

The same with the hair. Do not put in every line. Study first the great masses of the lights and shades, and add only what lines are absolutely necessary to the completion of the hair.

You must not omit in putting in your shadows to study their different values.

I mean by that to notice where they are darker in parts, where they are of a middle tone, and where they are lighter.

I find students are so fond of putting in the extreme darks in the shadow sides, such as the nostrils, and within the ear, as clearly as if they were on the side that is fully illuminated with light.

Now this is an impossible thing, for shadow would not be what it is, unless it obliterated the details that we see so clearly in full light.

I remember being struck with this in my student days, when one of my fellow-workers carefully put in a man's eye

on the shadow side of his face, when it was quite impossible to distinguish it. When the master came to correct her work he obliterated her beautiful eye with a touch of his thumb, saying, ‘Never paint what you do not see.’

In the same way with your background; put it in the exact tone that it is. You will see that according to the way the object that you are painting is lighted, your background will appear in parts of a darker or lighter hue.

It is never of one tone.

This is why I do not care to see studies done without any background at all. They are not true.

You will find that on the lightest side of the head the student has to insert an outline which does not exist. The background itself is often in parts the only outline, and it is in this way alone, by observing the variety of tone in even the simplest background, that we get that pleasant diversity of dark and light which we get in nature, and which will prevent our drawing looking as if it were cut out all round by a pair of scissors, and laid on a sheet of paper.

There is a story told of Sir Joshua Reynolds, that one of the many unsuccessful artists who called upon him offered to sell him his talent to incorporate with his own: ‘He could do his backgrounds for him, for instance.’

‘No, no,’ said Sir Joshua, ‘I wouldn’t mind letting you paint my portraits, but I will do my own backgrounds, thank you !’

I tell you this story only to illustrate the fact of how important a background is.

If it cannot make a picture good it can certainly mar one. Above all things let your background be modest.

It should know how to efface itself.

Like the garlic in a salad, it ought to be there, but you mustn’t perceive it.

In painting a portrait you must always remember that

when we look at our living model we have a sense of his surroundings, but no actual perception. You must so paint the background that it must in no way interfere with what we wish to be the chief interest of the picture, such as the head is in a portrait.

Whilst you are painting it, let your model be before you, so that by constant comparison you run no danger of making your lesser value equal to your greater. For as you paint the background you look at it more intently, and perceive it more accurately, in consequence, than you do your head, which becomes of lesser value than you mean it to be in your picture.

Whatever object you put in your background, you must be careful to paint it as if there were air between the actual surface of the canvas and the thing painted. If you have painted a figure, the spectator ought to be made to feel, if he got into the picture, as Alice did through the looking-glass, that he could walk between the figure and the background.

Unless, of course, the figure is painted leaning against a wall or door, and then the contrary feeling has to be excited.

And this is as difficult to do in its way as the other.

I want you to remember that when you are learning to draw, you must see, not only with your outward eye, but with that of your inner one—‘the mind’s eye.’

You must thoroughly understand what you see, before you set the hand, which is the mind’s interpreter, to do its work.

I have actually seen workers putting futile, meaningless strokes upon their paper, ‘just to fill it in,’ they say, whatever that may mean.

And then they wonder why the copy is not like the original. They might as well expect to draw were they blind, as to learn with the eyes of their mind wilfully shut.

The French painter, Couture, used to say, ‘Look five

minutes at your model, and one at your drawing.' This is a golden rule to remember. Get what you are looking at well by heart before you attempt to put it down. And never put a stroke on your paper without you thoroughly understand its meaning, and know why you have put it there.

Nevertheless, occasionally get into the habit of giving an instantaneous look, just raising your lids and down again. Whatever has struck you most in that cursory glance, you may be sure, is the right thing to insist upon in your drawing. You see, you would have had time only to see the most important thing in the head or landscape that you are doing.

To cultivate this, it is a good plan to sit before some object, whatever you wish to represent, be it a flower, vase, piece of sculpture, &c., study it well, note every detail mentally, and then, covering it over, proceed to make a faithful copy of it, with no other aid than your memory. You will be astonished to find how easily you will be able to do this after a few trials and failures. Another excellent method of cultivating quickness of eye is to look out of your window and observe objects passing by. Directly they are out of sight, draw what you remember of them, and nothing more. It may be only the line of a back, the outline of an arm, or the carriage of a head.

Done in this manner, these incomplete details will all have the impress of truth stamped upon them, and in a very short time you will find you will be able to observe and reproduce whole figures. This will help you very much in composing pictures, but beware, whatever you do, of inventing lines for yourself.

In these lessons of observation, truth only must be your guide.

Caricaturists, by the very nature of their work, depend entirely upon the faithfulness of their observation and

memory. Were they seen to carry about a sketch-book, men would flee from them, and they would then have no subjects to caricature.

My lamented friend, Carlo Pellegrini, who used to draw the caricatures of celebrities for *Vanity Fair*, under the pseudonym of 'Ape,' used to study his victims whilst they themselves were quite unconscious that their little peculiarities were all being mentally photographed on to the keen brain of 'Ape.'

If the celebrity to be taken off were a member of the House of Commons, Pellegrini would go to the Strangers' Gallery and note every gesture, expression, and attitude of his man. Occasionally, in puzzling cases, he would make a memorandum on his thumb nail or his shirt cuff.

I wonder, by-the-by, if his washerwoman knew the value of the strokes that she obliterated in her wash-tub.

When Pellegrini had his portrait strongly visualised, he committed it straight on to the paper, with direct touches, which never required any alteration.

In my school of art I give my pupils a time study once a-week.

I find it of the greatest advantage to a student.

By a 'time study' I mean a subject done in a given time.

A charcoal life-sized head is drawn from the model in the space of one hour, or a rapid painting is blocked in.

This is sufficiently long, as it is necessary to keep up their excitement and enthusiasm, and a longer time would only exhaust them.

By this quick time-work the salient points of their model are seized and noted. All details disappear, and the chief characteristics of outline and proportion are perforce accentuated in order to ensure a resemblance. This accustoms them, when painting a portrait, to look for the most important points.

The same system is carried out in making a sketch from the old masters. A small canvas about 8×10 is used, and as much, and as accurately as possible, is represented in one sitting of any work which the student especially wishes to study. Never mind how large the picture is, it can all be contained in miniature on your small canvas. The sitting can extend from one hour to the whole of the day that the gallery is open to students. On no account must the sketch be touched a second day.

This practice does as much good as mere slavish copying does harm. It forces the student to decide quickly upon the lines which form the composition and upon the scale of colouring. The beauty of the work as a whole impresses one, because one has no time to get lost over one little unimportant bit of detail. The student has all the time he is working to be constantly occupied with the whole, comparing one portion with another until he gets his small replica to give an impression of all the qualities of line and colour that his great original possesses.

This is done once a-month by the students in the School of Art, and more often would be still more beneficial, as anything that induces the students to visit the National Gallery is good for them.

The mere society of the grand men inspires them and educates their intelligence unconsciously.

These time studies teach us to look for and produce the ‘general effect’ of our subject, and according to Reynolds, ‘wherever this is observed, whatever else may be neglected, we acknowledge the hand of a Master.’

Now I want to show you how to correct yourself if circumstances prevent you going to a school of art or obtaining a master.

Here I shall be reminded, perhaps, that he who teaches himself has a fool for a master.

This, like many proverbs, is a sophism.

We are all of us capable of teaching ourselves if we have anything in us.

Get a master to help you if you can, but if it be impossible to do so, go on learning and you will find you must improve.

The master can only act as a sort of moral whip, to urge you on when you are lagging by the way.

Make up your mind to do without this, and be as severe with yourself as the strictest master would be.

You see I quite expect you to make mistakes, but even these will teach you, and you can make them stepping-stones to your ultimate success. Whenever you make a fault, and know it, you must rub it out instantly.

The eye must not be allowed to accustom itself to an ill-drawn line or a false bit of colour.

If it be allowed to do so, you lose your inner perception of truth.

That is why what we call a fresh eye is of such value.

Some one, no matter who, coming suddenly upon a drawing, sees with an eye whose rectitude has been untampered with, and he is able to detect at once the wrong line or the inharmonious tint. He could not tell you, perhaps, how to alter them, that is for you to find out.

It is of no consequence whether your critic be of cultivated taste or not.

If your drawing be really right it will look so, and you can defy criticism; but if it appear wrong to some other than yourself, be very sure that it is in reality so.

I am now talking of your superficial faults, to which, however patent they are to others, you yourself may be totally blind.

For your more subtle faults, and which, perhaps, you are not sufficiently advanced to see, ask the advice of some one you know and have confidence in, and follow it.

Respect a friend if he possess the faculty of perceiving your errors, but beware how you listen to the ignorant flattery of an incompetent person. There is no greater obstacle to success than this.

Be satisfied only with the praise of a master of his art.

It requires a higher intelligence to discover merits than it does to perceive faults.

You yourself can cultivate the fresh eye of your sometimes unpleasantly candid friend, by leaving your drawing and turning your attention to something totally different for a space of five or six minutes. When you return to it, stand at a great distance, and looking at it as if it were some one else's search for the faults and correct them.

If you criticise yourself severely once every hour in this manner, you will find that you have an excellent master.

When you are resting, never keep your drawing in front of you and gaze at it in an absent-minded manner. You are not resting then; you are only accustoming your eye to imperfection. If you are tired, change your occupation for a few minutes. It will be a far greater refreshment to the mind than idleness.

The best self-corrector you can have is the use of the looking-glass. Take a hand mirror, not to look at yourself but at your drawing, and study its reflection. You will instantly see where you are wrong, whether you have drawn one eye higher than the other, or if the mouth be placed exactly where it ought to be in relation to the eyes, &c.

The object being reversed in the glass, you see it as it were in a fresh light.

I know many great painters who habitually paint with a large looking-glass placed directly behind them, which reflects both their model and their canvas.

Leonardo da Vinci calls the mirror the painter's best friend and counsellor.

Another way is to hold your drawing upside down.

You can thus more easily detect inaccuracies of drawing.

When you want to erase your mistakes always use bread a day old, in the way I have already indicated for charcoal work. It cleans instead of soiling your paper, as indiarubber so often does. You must take care that your bread be not too fresh, or it will leave a greasy mark, which you will find very difficult to work over.

An excellent thing, and one to be constantly practised, is to redraw from memory, on any stray sheet of paper, the subject that you were engaged on a few hours previously.

Then compare your memory sketch with your drawing.

This is the best way of testing if you have thoroughly understood what you were working at, and whether your mind has been as occupied with it as your fingers have been.

A bad habit we are apt to fall into is our imitation of ourselves.

Whatever are the defects or the graces of our person, we are constantly reproducing them in our drawing.

This, as you can well imagine, tends to monotony in composition. Try to cure yourself of it by honestly seeking to portray the individuality of the model who is sitting to you.

I give my pupils once a week a lesson in eye-judgment.

A subject is placed upon the model table. It may be the living model, a plaster cast, or any object one happens to choose. The pupils look at it, study it mentally, and learn it by heart. This generally takes from about a quarter of an hour to twenty minutes—even ten minutes would do—as it is not advisable to strain the attention too long, or the power of concentration may be weakened. The subject is then covered over, and the pupils instantly

commence their reproduction from memory of what they have just seen.

This is capital training for the mind.

Measurement, I suppose, ought not to be suggested to the art student.

In fact, it is scarcely practicable, so much perspective is there in a head.

Still, I have promised you some hints, so if you find it very difficult to hit off by the eye an exact life-size of a head, you may take a sheet of note paper and hold it close up to your model's face, making a mark with your thumb or pencil at each place where the corner of the eye and that of the mouth touch the paper.

You can then mark these measurements off on your paper, and from these two points you ought to put in the rest of the features in their exact position.

A very celebrated painter taught me this method.

To get at correct proportions that cannot be managed in this way, hold your pencil out perpendicularly at arm's length, and mark where the top of your pencil is level with a given point, say, the forehead. Then place your thumb on a line with any other point, the mouth, perhaps, or the chin, and, holding your thumb securely on the spot, turn your pencil round in a horizontal position, and see where this length comes to across the centre of your face. Then turn to your drawing and test its proportions in a similar manner. You see in this way you get the *width* of your face to correspond with its *length*. Anything you draw can be continually tested by these means.

As a rule, the length of a face is the same as the hand. In drawing a full-length figure, if you cannot succeed in making it stand well it is good to use a plumb-line, *i.e.*, a line weighted at the bottom with lead. Hold it at arm's length in front of your model at a good distance, the further off the better. Note which parts of the figure cross

or touch the line of your string. Then put it to your drawing, and if you find any difference between that and your model you may be sure that your drawing is incorrect.

People who assert that they know nothing about painting, are continually making the remark that they think it so wonderful that a round object can be represented on a flat surface.

If they had studied the principle of shadows, they would understand that in reproducing a rounded object, and painting the shadows on it, it would be quite impossible to make it look otherwise than round.

Rays of light travel only in straight lines. Starting from one centre, they spread out in all directions.

For instance, let us imagine that we are painting a ball.

The surface of the ball nearest the light will receive and reflect the greatest amount of it. The rest of the ball gradually recedes from the light, and receives, therefore, less and less of it, as the rays strike the surface obliquely.

Then comes a portion of the ball which receives no light whatever, as the ray of light passes by it. Here there is the deepest shadow. Between that and the extreme boundary line we get a reflected light, *i.e.*, light refracted or thrown back from surfaces adjacent, which the rays of light have touched and illuminated in their forward progress.

In painting a head, we must never forget that it is a round surface, and we must look for our deepest shadows and our reflected lights as if it were a ball.

If we always remembered this, our heads would never have the appearance that they sometimes do of having no backs to them. In painting a nose full face, the shadow and reflected light must be well studied.

The word 'Tone' is often made use of, and in the

artistic jargon of the day it holds a conspicuous position. Now the amateur will say, 'What is tone?' We seem to have taken it in the first instance from the sister-art Music, as in the same way we have borrowed, or rather Mr. Whistler has done so for us, the words 'harmony,' 'nocturne,' and such-like phrases.

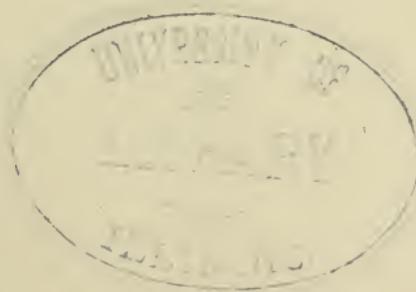
Now, tone in painting is described by a lexicographer 'as the harmonious relation of the colours of a picture in light and shade. The term is often used to qualify, or as synonymous with, *depth*, *richness*, and *splendour*. It has also been more recently used to denote the characteristic expressions of a picture as distinguished by its colour. In painting, to tone down a picture is to soften its colouring so that a subdued harmony of tint may prevail, and all undue glare be avoided.'

This is his explanation of the term.

I think, for my own part, the word 'tone' is used by the critics principally in relation to harmony in colouring.

When all the colours in a picture are of relative value, and none are too crude nor too quarrelsome with those in juxtaposition with them, then we say the picture is of a good tone.

The use of grey generally ensures this, provided that it be not of a cold quality.



CHAPTER II.

OIL PAINTING.

PAINTING is simply drawing in colour.

I cannot sufficiently impress it upon you, that unless you draw well you cannot expect to paint well. However true and beautiful your sense of colour may be *per se*, it will look weak and without vigour unless you furnish it with a good backbone of sound drawing.

In painting the head, draw it first carefully on your canvas in charcoal.

When the outline is as correct as you can get it, flick the loose charcoal off, and go over the lines with a pencil or red chalk. The latter is preferable, as the colour better assimilates with the flesh tones.

Be very certain of your drawing before you commence to paint, and you will save yourself afterwards a great deal of unnecessary trouble. It is not easy to make corrections in oil paint, unless one is thoroughly master of the material. The colour is apt to become dirty, and it is difficult to restore it to its pristine purity. Endeavour to get at once the right tone of colour, and put it on your canvas in exactly the right place.

The larger your palette is the better. You will then have plenty of room on it for mixing your colours.

In M. Chaplin's *atelier*, where I was taught, we were given what was called 'The Rubens Palette,' *i.e.*, the

colours we had to use were similar to those Rubens painted with, and they were arranged on it in the same order. There is a palette of the great master in some museum abroad, preserved just as he left it after a day's work.

The look of a palette after it has been worked upon, is always a source of interest to an artist.

From it a man's style of work can so often be guessed at, and every artist's palette has quite as much individuality in it as has his handwriting.

I must say, however, that the mere using of a palette like Rubens' had no magical effect upon our colouring.

We had all to learn from the great teacher, Experience, who, as Carlyle says, 'demandeth high wages, and is a hard taskmistress, but she teacheth like none other.'

It does not seem to me to matter much *how* you do a thing, provided you do it well. To reach the summit of the hill Excellence there are many paths, and each person chooses the way which seems to him the best.

So it is with art. Each master works in his own particular way.

For instance, John Philip never used any brown. He composed his of burnt sienna and ivory black.

Then, again, Frank Holl omitted black from his list of colours, and instead used Vandyke brown and French ultramarine.

Mr. Pilleau, the water-colour artist, in making black when he paints in oil, uses burnt sienna, lake, and indigo. Some artists never use any medium; others use copal, Roberson's medium, or megilp; whilst many pin their faith on amber varnish.

In the use of few or many colours, there is also a great variety of opinion. Some men, like the Belgian painter Alfred Stevens, glory in using a very full palette. '*J'aime une palette riche,*' he used to say to me.

Others, and amongst these may be counted men celebrated for their colouring, like to restrain themselves in their use of an abundance of colour. They love to discover all the potentialities that exist in one primitive colour, blended in greater or lesser degree with any other.

Place your colours on your palette as best pleases you, but I should advise you to do so with a certain method. If the colour you want is always in the same place, your brush will mechanically find it for you.

I will give you a list of the colours as I use them, in rotation from right to left of the palette :—Scarlet vermillion, flake white, French Naples yellow, yellow ochre, raw sienna, burnt sienna, Indian red, pink madder, crimson madder, cobalt, ultramarine, mummy, Cassel earth, and ivory black.

I use Vandyke brown now instead of mummy, which, though a most beautiful colour, is not considered a good standing one.

Raw umber might be added with advantage to one's palette.

These colours are more than sufficient to paint the figure with.

For landscape, you may require Antwerp blue and chrome yellow and emerald green. In the use of the two latter you must be very careful, as contact with the air oxidises them and turns them black. Prussian and Antwerp blue are apt to fade, or fly as we term it. Cadmium yellow is a good substitute for chrome, but it is not so strong. These latter colours I have named must never be used for painting a head.

Learn to paint without any medium whatever. You will find your difficulties much more easily overcome if, in the first instance, you accustom yourself to do without its fallacious aid.

In Paris I never used anything, but as I find the colours prepared in London are mixed with less oil, and consequently of a thicker subsistence than those sold in Paris, I sometimes use a mixture of half turpentine and half oil. This will make your brush move more easily over the canvas when you are drawing in your head.

Take a fine-pointed camel's-hair brush, and go steadily over your lines of red chalk, always remembering never to omit testing them again from nature, and do not merely make a tracing over your drawing.

For this purpose use a little burnt sienna and French ultramarine, or any colour that you like, provided it be not opaque.

If the head be at all in shadow, rub in the shadows thinly with some transparent mixture, such as blue and burnt sienna, so as to give a certain amount of rotundity to your head. This will help you in deciding where to place your highest light, which is generally on the roundest part of the forehead and cheek bones. On the lip and bridge of the nose you will perceive it also. Sometimes if the hair is very brilliant, as in an old woman's head with a quantity of grey hair, the highest light would be there.

It is for you to find it out. Don't think of any general rule, but look, and put the highest light where you see that it falls on the head that *you* are painting.

Fill your brush with plenty of colour. The light part of the head ought always to be painted on thickly.

Try and get it exactly the right colour—with plenty of white, a little yellow, and a little red. It depends upon the head you are painting what yellow and what red to mix.

Put it boldly on in exactly the right place, and leave it there. Don't touch it again if you can help it.

To get the proper warm tone of your high lights, compare them with a white collar or handkerchief. Beginners are apt to get the light parts of their head too sickly in tone.

Don't forget that you are trying to paint transparent flesh, with warm blood coursing through it.

To arrive at the exact value of tones, *i.e.*, to give to each separate touch its due share of importance in relation to another one, you must compare each tone with every other whilst you are painting, and this you must continually do if you wish your head to assume the appearance of a complete whole.

If it were possible to paint a picture straight through without stopping, you would have the perfection of painting.

This I want you to bear in mind always, as it will prevent your putting down meaningless touches.

Each touch should express something of the modelling of the face.

If done quickly, a portrait has more truth and life in it, because the effect of the whole has never been lost sight of.

This is why a sketch has so often such charm in it.

Directly one sees the labour that has produced the picture, half its fascination has gone.

The great art is to hide one's art.

When you have got your highest light well placed, turn your attention to where your strongest dark will be. This mix with transparent colour, keeping it rich in tone—not dirty, whatever you do. Do not use at first in the shadows any of the opaque colours, such as white or the lighter yellows. Neither make your shadows too hot in tone, as if they are they will tend to make your high lights look cold. Blue, either cobalt or ultramarine, mixed with warmer colours, tends to keep them cool. Now, having the deepest dark and the highest light of your head on your canvas, you must paint the rest of it in relation to these two. You have plenty of colours on your canvas, so work away with them, never forgetting that you must

model your head, *i.e.*, produce on your flat surface a rounded object.

Always take great care that whatever background you put in it is always there before you. Your background affects your head to a great extent.

If your background is painted without relation to the head, the latter, however well painted, will look false.

Note especially how the head relieves against it, in which part, for instance, it is lighter than the background, and in others where it is darker.

I can give you no cut-and-dried recipes for mixing your colours.

As well ask a poet what words he would choose to clothe his ideas in ; or, to give you a more homely simile, to expect a cook to tell you the exact quantity of salt or pepper she puts into each dish to give it the right savour.

This mixing of colours you must find out for yourself, as indeed we must most things in this world.

I can give you, as I promised, a few hints only.

Remember that in whatever you do it is you yourself who have to do it and not your master. Your own individuality must imbue your work.

You cannot give to the world anything but what is in you. Poetry, music, and painting are only the visible expressions of one's inward feelings.

In painting a head you must never forget that you are drawing it, although you do it in colour instead of in black and white. The latter is but modelling in one colour and the former in many.

Don't forget, also, that your head is a round and not a flat object—make it so. Make us feel that we can walk round your head.

Ingres used to say, 'Good drawing is probity in art.'

The truth of a thing must always impress us, and that you can only give by perfection in your drawing.

In making corrections or alterations on your oil painting when it is dry enough, there is a delightful loose-textured white chalk called '*craie*.' It never scratches the surface, and is easily washed off. A piece of common whitening would answer the same purpose, but it crumbles more readily, and is not so convenient to hold.

For brushes, use either round or flat hog's hair; the larger the better. For fine work and small details and delicate drawing you can get hog's hair, which you can manipulate as easily as you can a sable. This latter is to be used at first only for drawing in.

It is unwise for the student to use sables for anything else until he is quite *au fait* with his brush work, as the quality of smoothness they easily obtain for the artist is detrimental to him in the earlier stages of his work.

There are some brushes called 'Landseer,' arranged very thinly in a semicircle. These are delightful to use in giving finishing touches to an animal's coat. Many German painters use brushes two or three feet long. Hogarth is supposed to have done so too. Anyway, it is splendid training for freedom of hand.

For studies, I find what is called single primed canvas the best. It is easier to work on. If you want your painting to look very solid, then get your canvas doubly primed. French canvas is of a very fine texture, and is charming for delicate work. Then there is a coarse twill which is well adapted for landscapes and seascapes.

For sketches, there is a paper prepared with oil, and which you can buy in blocks like that made for water colour, and there is brown cardboard called millboard.

For finished outdoor sketches there is nothing nicer than pinewood or oak. You can buy them any size you wish, by the dozen, to fit the Fortuny sketching-box, and if you live in the country your local carpenter can easily prepare them for you. They want to be smoothly planed,

about one-eighth of an inch in thickness. Care must be taken that the wood is well seasoned, so that it does not warp.

It is as well to be provided for outdoor sketching with a palette that has hinges in the centre, so that it can double up, and the paint being thus protected it can easily be carried about, without fear of the thousand and one accidents that are liable to happen to an uncovered palette.

You will want also a dipper containing a little turpentine and oil, as colours often dry too quickly in the open air, and it is difficult when this happens to get along as fast as we should like.

Rapidity in sketching is a thing to cultivate, as nature does not keep the same face on for long together. After being used to a steady studio light, we find the instability and fickleness of open-air light very puzzling. But it is capital practice, and prevents our being a slave to the conventional effect of light and shade.

I cannot impress upon you too much to keep your palette and brushes clean. If at the end of your day's work you have lumps of paint left upon your palette, take each colour off separately with a palette knife and place them in a soup plate. Pour water on them until they are covered. This keeps them from the dust and air, and whenever you want them again, either on the following day or a week after, you will find their condition unaltered. After you have taken off the colour that you wish preserved for another day, scrape off with a palette knife all the rest of the paint still left upon your palette, and rub it perfectly clean and dry with a little turpentine upon a piece of rag. If you clean your palette directly you have done with it, you will find no difficulty whatever; but if you leave it untouched for a few hours, or, worse still, until the next day, you will find it no easy task to get off the dry paint,

and in the effort to do so you will perhaps spoil the look of your palette for ever by making little notches in it with your knife.

This direction applies equally to your brushes, which are easy to wash if attended to at once.

A little soft soap and lukewarm water will cleanse them best.

If you find it difficult to take out all the paint, rub your brushes about in the palm of your hand, and then when quite clean rinse them out in cold water, which will prevent them getting too soft.

Your camel's-hair brushes you must treat more tenderly. They must not be rubbed in the hand, and care must be taken to leave them pointed after drying, otherwise they become useless to draw with.

Sometimes people are affected by the smell of oil paints. The lead of which some of them are composed enters into the system, and gives pains that are known by the name of painters' colic. It affects also the muscles, paralysing them occasionally.

The way to obviate these unpleasantnesses is to have your room well ventilated.

Tobin's ventilators are excellent to bring fresh air into a room, but it is more important that the used-up air should be carried out of the room. To do this a ventilator must be put into the outer wall close to the ceiling. If this is attended to you will never suffer from any ill effects.

A basin of water takes away the mere smell of the paint, which is often so disagreeable.

CHAPTER III.

WATER COLOURS.

ABOUT water colours I find it easier to preach than to practise, but this I think we all do about a great many things.

However, I have had lengthy talks with many ‘potent, grave, and reverend seigneurs,’ and the gist of our conversations I will retail to you.

For my own part, I cannot offer you a better guide than simplicity.

Do the thing you wish to do simply and boldly, and give it the impress of your own mind.

The way in which another person works is only valuable because it is *his* way. As soon as you copy it, in you it becomes valueless, and an expert can with facility distinguish the copy from the original.

The French and Spanish school of water-colour painters—in which there are many famous disciples, notably Mendoza and Fortuny—follow this plan of painting, simply and directly from nature. Being thorough masters of their craft, they arrive at an effect in the simplest and most facile manner. Hence much of their work possesses the great charm that a hurried sketch exercises, that of being vividly fresh, and painted ‘*au premier coup*.’

They know, you see, what they want to paint, and do it. But there is another style of water colour, whose fasci-

nation consists in the result having been arrived at in a more subtle and laborious manner.

It is essentially an English school, and its great apostles were the ever-lamented Frederick Walker, and a man less known but of even more original genius named Pinwell. The method of this work is entrancing, and these men thoroughly carried out the precept that '*artis est celare artem.*'

Although I was a personal friend of Mr. Frederick Walker, I never dared to question him about the mysteries of his method.

For what I know about it, I am indebted to another friend, Mr. Pilleau, who is himself a distinguished member of the Institute of Water Colours.

He tells me that Walker used a moderately fine-grained paper. He first damped it thoroughly, and then with a large hog's-hair brush, similar to those used for oil, he spread on a mixture, the consistency of thin cream, composed of large quantities of Chinese white, with a little cadmium and black, the colour of the whole being a warm grey. Before it dried on the paper it was rubbed well into the surface by the finger, protected by a soft linen rag. When this was done, and an even surface produced, it was allowed to dry for three or four days at least. When thoroughly dry, he painted his picture on it in pure transparent colour.

This method requires great knowledge and *savoir faire* on the part of the painter.

No second thoughts, which are so often considered best, are advisable, as once the work of obliteration commences the under ground gets disturbed, and mixing too freely with the surface results in muddiness.

Mr. Pilleau tells me of another method, which I see by the result is excellent, although I myself have not tried it. This is painting on glass. It is done in this way.

Take your paper, draw in the outlines of your subject in colour, and then let it get thoroughly soaked by allowing it to remain in a bath all night. Then put it, wet, on to a sheet of glass, and whilst in this state paint in your atmospheric effects, letting the colours blend one into another.

Keep the edges of your paper moist by repeated spongings.

When you are ready for the finishing details, mount your paper in the ordinary way and work on it in the usual manner.

Many amateurs are under the impression that you cannot obliterate in water colour, that mistakes once made are ineradicable.

This is far from being the case.

It is quite as easy to alter as it is in oils, and water colour has the advantage over the other method of never getting into a mess, or in that condition which is described as 'tacky,' and which is so heart-breaking for the tyro in oils.

A hog's-hair brush can do wonders in the way of erasing, and so can a sponge.

Then there is the knife, carefully and delicately used so as not to destroy too much of the paper.

If you damp with a brush any particular spot you wish taken out, and then wipe it with a piece of clean linen rag or blotting-paper, or, better still, indiarubber, you will attain your object. Sometimes in painting hair you want some fine light lines to stray over your background : take a steel drawing pen, dip it in water, and then make your line, and wipe it dry with a rag.

The best brushes for blending your colours are broad, flat camel's-hair.

For sky effects, damp your paper thoroughly, and put your colours on strongly and rather dryer than your moist surface, in order to avoid too much running. Then exhaust the moisture by using one of the large, flat brushes, without

water, and continually kept dry by wiping it on blotting-paper. Very small sponges fastened on to sticks can be obtained for sky work.

Hog's-hair brushes are very useful for putting in foliage and grasses.

The ones called the Landseer brush, consisting of only a few thin hairs, are the best ones for the purpose.

A sponge dipped in colours and managed with dexterity, gives charming unforeseen touches, with surprising effects of finish, without the labour usually necessary.

To draw a fine line easily on the paper, dip your brush into a pot of ox-gall before applying it to the colour. Some painters habitually put a little ox-gall into their water. It causes the colour to flow more easily.

For sky effects, distances, and middle distances, paint them always on a wet surface, otherwise they will be hard and painty, and will give no sense of atmosphere.

Endeavour always to avoid mixing your colours on the palette.

The three primitive colours, viz., red, blue, and yellow, put on separately on a wet surface, produce in blending a beautiful opalesque tone.

Turner and De Wint painted in this way all their most bewitching effects.

If you study Turner's water-colour drawings, which can be seen by application at the National Gallery, you will understand what I mean.

Your shadows you must always keep very transparent; the opacity of your light will then make your object look solid.

If you want sun in your sky, tone your paper with yellow ochre; or should you wish to suggest great heat, as in Eastern skies, use cadmium very delicately.

For faint, far-away distances, use blue, but as on your yellowed sky it may, and probably will, look green, use

with it a homœopathic dose of Chinese white—not enough, remember, to suggest body colour.

You can, if you like to enhance the brilliancy and transparent depth of your shadow, use with your colour a little of what is called ‘glass medium.’

When body colour is used, be careful to avoid making your drawing appear cold, which the use of it so often produces in landscape sketching.

A story is told of a painter who, to avoid this, used to put on his canvas a lump of yellow ochre, exclaiming while he did so, ‘Stay there, my friend, until you become white.’

This illustrates the fact that everything in painting is a question of degrees of tone.

You may paint in as high a key or as low a key as you like, provided it is all in keeping. If the proper values are kept your picture will look true.

About colours. Those called slow-drying tubes are the best. A little honey is, I believe, mixed in their preparation with the water, and this keeps them longer in a state of moisture.

Learn to paint with as simple a palette as you can, *i.e.*, using few colours.

You will in this way find out the potentiality that each colour possesses, and you will discover all the charm that lies hidden away in grey neutral tones.

Any further elaboration in the schemes of colour you wish to produce can be better evolved by the adept than the tyro.

Be very sparing in your use of emerald green, which, as well as cadmium, has a fatal tendency to turn black, *i.e.*, to get oxidised by exposure to the air.

Cobalt and indigo are both good blues.

Of yellows, there are ochre, Indian yellow, raw sienna, and gamboge.

This latter is chiefly used as a glaze over yellow ochre

to give a sunny, luminous effect. I have already told you, I think, that cadmium must be sparingly used.

Of the reds, you can use lake, rose madder, Indian red, or Venetian red and vermillion. Of browns, burnt sienna, brown madder, Vandyke brown, and sepia. Olive green is a good colour. Black is useful, chiefly for grey tones. It seldom conveys the impression of black when used alone.

There are so many tones and colours in black. The 'black as my hat' expression conveys the impression of the deepest depth of black one can arrive at; but we see at once the fallacy of this idea when we are asked the question, 'What is blacker than my hat?' and we are told when we give up the riddle, 'A hole in it.' A black hat reflects so much light on its shiny surface, that by the side of a hole in it into which no rays of light penetrate, the hat appears and has to be painted quite grey.

To make a black, burnt sienna and French ultramarine are a good mixture.

For strong effects of light and shade—in Eastern interiors, for example, where a pervading warmth of tone is desired—Mr. Carl Haag and Mr. Pilleau's method is to make use of the three primitive colours—yellow, red, and blue.

Damp your paper and then wash it over boldly with yellow ochre.

After that is dry, give it a wash of Venetian or light red.

Let it again dry, and give it a last wash of blue.

This gives a delightful tone on which you can paint your picture.

The portions which you wish white damp with a wet brush, dry with blotting-paper, and then take your india-rubber and rub off any tone that may be left.

You will find that your paper shows brilliantly white.

If you wish to get a delicate high light, or a line of white, make use of bread instead of indiarubber.

You can always get rid of any colour that you wish to change by rubbing it off your paper with a wet hog's-hair brush, the same as those used for oils, and then applying blotting-paper to absorb the liquid colour. Sometimes in painting a water colour, one wishes a portion of the paper to be smoother than another—for the face, for instance. Rub the part carefully with No. 0 sandpaper, and you will get a surface as smooth and polished as ivory.

Try to make up your mind at first as to the strength of your different washes, and put them in at their right degree of depth at once.

They are apt if painted over and over again to become muddled, especially when brown is used.

The under surface gets swept up when applying a wash.

Some people think it a good plan to make a black and white sketch of their subject, which they keep near their picture as a guide for the effect they are seeking for.

It is a good test, as a rule, for a picture to translate well into black and white.

Gustave Doré understood better the monochromed side of nature than the coloured one. The French used to say of him that he drew with his brush and painted with his pencil.

Should your colours get dry with non-use, a good sluicing under a pump will benefit them, and then for any obstinate dryness a drop of glycerine carefully placed will work wonders.

For your paper, always use Whatman's hand-made. It is by far the best. You can get it specially prepared in blocks of any dimensions.

These are useful if you wish to do a quantity of rough sketching; but if you wish to do a drawing that will take some time, and you do not want to be incessantly troubled

with the puckering of your paper when it gets damped, you must have your paper stretched. This you can have done on canvas, or a panel of wood made expressly for the purpose. The paper is simply pasted on. It is much nicer to work on in this way, and it never puckers.

You can always buy good water-colour paper mounted on cardboard, which you can cut to any size, and which does admirably for sketching or studies. The convenience of these cardboards is their portability and the small space they take up when one is travelling.

You must be careful to keep your paper in a dry place, as it easily mildews. Spots then appear on its surface, but only *after* you have commenced your painting, and then they are as impossible to get rid of as the imaginary spot of blood on Lady Macbeth's hand. When this happens, one is sadly tempted to quote her *verbatim*. In buying paper, it is best to test it by passing a brush full of water over it. If no spot appear then it is sound, and the paper will be none the worse for its wetting. For the different qualities of paper to buy, it depends upon the subject you wish to paint.

If for a rapid outdoor sketch, roughly-grained paper helps to give a finished effect, and for buildings, stone walls, and shops, it is very effective.

For very highly-finished drawings, heads especially, the absence of grain in the paper is preferable, as its presence would destroy the illusion we wish to preserve.

Mr. Birket Foster, I am told, for his small landscapes uses Bristol board of a very fine quality.

There is a rougher sort made, excellent for painting flowers on.

Another paper that water-colourists affect is called Varley's sugar-paper. It is similar to the paper that white sugar cones are encased in.

Curling-paper, which has a whitey-brown tone about it, pasted on cardboard makes capital boards for sketching.

The tone of the paper shows through and has a good effect, particularly in slight body-colour sketching.

Old paper, provided the damp has not touched it, is far better than new, on account of the absence of the size used in its preparation, which time has caused to evaporate.

There is good paper for sketching called 'Creswick,' after the celebrated landscape painter, and of two kinds, rough and smooth.

Another good paper bears the strange-sounding name of '140 Not,' and is excellent for sketching.

For highly-finished work there is antiquarian paper.

Hand-made paper is always the best, but there is a very good machine paper called 'Harding.' You can get it of any quality and texture.

CHAPTER IV.

PASTEL—PHOTOGRAPHY—SKETCHING FROM NATURE.

PASTEL.

I PREFER to call it Pastel, although one can, and many do, speak of it as ‘Pastil.’

This, to my mind, savours too much of the druggist’s shop, of sick-rooms, foetid atmosphere, and other abominations.

Pastel is pure colour ground up with gum-water to make it slightly adhesive. It is made into small sticks, and the colours chromatically arranged in smaller or larger boxes, containing from about a dozen to seven hundred and fifty.

I find it an excellent intermediary between black and white and the more difficult and exacting mediums of oil and water colours.

It is an easier method as far as the mere colour goes, and it never gets ‘tacky,’ nor does it sink in after the second coating and become ‘dead.’

But, for all that, to do it well one must know how to *draw*.

This is the chief difference that exists between a good or a bad pastel, whether it is or is not well drawn.

Colour often hides a multitude of sins of drawing, but in nothing is it less efficient in doing so than in a pastel.

A badly-drawn pastel gives one at once the effect of a vulgar ‘plum-box’ advertisement, whilst a well-drawn pastel, with its purity of colouring, strikes one as an impress of truth and vitality.

For practising on, there is a paper sold rather like sandpaper. Its gritty surface serves as a ground for the pastel powders to hold on to. When you do a really important work, get specially-prepared canvas, which is mounted in the ordinary way. This to the touch is like soft velvet, and is infinitely pleasanter to work upon.

On occasions—its tint being of a beautiful neutral tone—it serves as a background; only when so used care must be taken not to soil it, as the greasy stain which the pastel chalk leaves is very difficult to erase.

Of course one’s outline in such a case must be absolutely perfect, and requiring no alterations, otherwise ‘good-bye’ to your canvas background.

The best pastels to use are the very soft ones. You can get a box with about fifty different tints, for in pastel you require a multiplicity of shades of one colour—mixing colours, as one does oil paint, being unknown. You require many strokes or layers of various pure colours to compose the one you wish to produce.

In the first instance you draw your subject—a head, let us say—in any one warm tint, either red or brown. You then fill in the rest of the face and hair with the warmest crude colours, exaggerating every tone. After that you lay in your greys and all the other colours that are necessary in order to produce the look of flesh. It will be fatal to the result you wish to obtain if you commence with greys. You will get a cold tone which will pervade your pastel, and which nothing can get rid of.

At your first sitting, your victim’s head will look like a Red Indian’s illumined by an orange sunset. Never mind, work in your greys, and you will get cool, transparent skin,

underneath which the warm life-blood is coursing. The same with the hair—make it warm underneath and put your grey lights on afterwards.

Try and avoid too much rubbing in of your colour. Superimpose one tint upon another lightly. They will mix sufficiently, and the general effect in the end is far better. In rubbing in, you get your colours into a greasy paste, upon which it is difficult to get any other tint to hold. In fact, you lose the grit, the resistance in your ground, which is so essential to pastel drawing. In commencing your head in this fiery manner, be careful to obliterate all traces of it. Your reds must only be *seen through* your greys, and not left alone in their crudity. I find students are afraid to obliterate their warm colours, forgetting they are only intended as groundwork. It is as unpleasant to see too red a pastel as too cold a one. The only places where your vivid crimsons may be left are in the nostrils, corners of eyes, and mouth. This gives a vitality to the intense depths you wish you produce.

I have been often asked whether pastel will last. The other day I saw one beautiful in colour and quite uninjured in any way. I looked at the date, 1790. This speaks for itself. There is in Venice a beautiful pastel by Van-dyke. In the Louvre one has many masterpieces in good preservation.

It is wiser, particularly if your pastel drawing has to make a journey, after you have finished it, to set it before framing it. You can buy a liquid prepared especially for this purpose. Directions for using it will be upon the bottle. The liquid has to be sprayed through a tube similar to one used for scent. Take great care to stand a sufficient distance from your drawing, so that the moisture will disperse itself upon it like an impalpable dust. I find beginners so often put too much liquid on by standing too close, and then their drawing gets smudged.

By touching a part carefully with the tip of the finger you can judge whether it is sufficiently set. You can spray it many times, until you get the desired result. By setting it, however, I find the whole tone is slightly lowered—your whites are never quite so brilliant afterwards. This you can remedy by retouching the portions you consider have been too much lowered in tone. The setting a pastel, unlike the finishing varnish on an oil painting, never prevents your working on it again.

PHOTOGRAPHY.

Photography is an expensive amusement to the amateur, who cannot cope with the professional in making it pay by selling his productions. Still, it is a most delightful and engrossing pursuit, and to the artist is of incalculable advantage in photographing his picture when finished, and also in photographing it whilst in process of being done. The faults of his drawing and composition proclaim themselves with unerring exactitude, and he is forced in consequence to get rid of the defects the unflattering lens has given prominence to.

If the drawing be good on the canvas, it will look life-like when reproduced by photography.

I know an artist, an R.A., who when he paints a landscape takes the precaution of causing to be photographed the identical spot he is going to portray, and he is never satisfied unless nature and his own work when photographed give the same effect on the sensitised paper.

Sometimes, provided the camera is all ready for use, an effect of drapery is useful to seize and retain. So many transitory beautiful arrangements of line are lost for ever unless photography with its ‘artful aid’ comes to the rescue. Do not, however, be persuaded to call in its help for portraiture. It is a delusion and a snare. Under no

circumstances can you get rid of the conscious uneasiness which pervades the unhappy victim of photographic experiment. Hence the ‘stiff’ portrait. Besides, a photograph is never quite true in drawing; the feature nearest the lens is always too large. Looking at a profile, one sees at once how disproportionate is the size of the ear to the rest of the features.

SKETCHING FROM NATURE.

There is no more delightful occupation in the world, provided there be not much wind, nor many flies, nor, what is far worse than all, children—strangers to baths and pocket-handkerchiefs—who come, as a Yankee would express it, ‘sniffing around.’ At these moments you feel it had been better had you never been born.

But outside these discomforts, and given a bright, fresh day, with just enough elasticity in the air to enable one to feel a pleasure in living, the delight of working in the open air is most invigorating. How beautiful is the sky with its ever-changing panorama of fleecy clouds, which tell sometimes dark against the blue ether or sometimes bright as the lightest white on our palette.

Anon there is a grey sky, with a pearly warmth in its tone that makes us despair of ever rendering its exact hue, guiltless as it is of anything cold or raw.

And then the sunsets! Can any mere black fluid, such as ink, convey to you all I should like to say about the glorious wealth of colour nature spreads before us with a lavish hand for our delight? Where else can we see such opalescent hues, such tender pinks, fading into palest greens and blues? And sometimes, by the side of still waters, when our eyes are satiated with the radiance of the perfect colouring above, we cast them down, and lo! the wonder of it! in the bosom of the lake beneath us we have a reflex of it all, more tender and more beautiful still.

It is despairing work attempting to reproduce some of the loveliness of this beautiful world—the world that God saw was good—with morsels of ground earth and bits of mineral, yet the mere trying to do so is a ‘joy for ever.’

Truly, work is a heaven-sent blessing, and when it falls in such pleasant places as a landscape painter’s does, he has cause to be eternally grateful.

Now to descend to the practical part of it. Any colour-shop will fit you out for any lengthy sketching expedition. I find the large Fortuny boxes for oil, containing panels of wood, or a frame for fastening pieces of canvas on, the best.

There is a strap which you can pass round your waist, which relieves the weight and prevents its tumbling off your lap. You can use the box without an easel, the lid holding your board at a proper angle. With this containing all you want, an umbrella with a long spiked handle, and a camp-stool, you can spend many happy hours.

Fix upon the exact spot you wish to do, and if you are in doubt as to how much will come on to your canvas, make an opening in a piece of cardboard—your own visiting-card will do—leaving on all four sides a narrow strip as frame, and look through this on to your landscape.

Just what you see through that and no more you must put on your canvas, as that is all that actually meets your eye at one time.

Sketching must, to be worth anything, be done *alla prima*—that is, every touch must be put down as you wish it left.

You cannot return to a spot to finish a sketch.

The sky you left blue one day perhaps is an iron grey the next, and the whole landscape in consequence has changed its tone under its influence. To see this exemplified at its clearest, watch the sea on a stormy day. One

moment it is indigo blue, black, and sullen, then a grey-green steals over it, which gives place in its turn to a murky drab. Sometimes the sea-line tells dark against the sky, and again it is just the reverse. All these things have to be studied, and the moment desired only depicted. Many sketchers make the mistake of painting effects that could not co-exist at the same moment.

I find it a good plan in painting a large landscape which could not be done under many days, of making a small sketch of it under the effect I wish to paint, and then I always have this by me as a reminder of my first intention. Nothing in this world is more difficult to fight against than 'the being led away with,' and in nothing is it more disastrous in its consequences, at least to an artist, than in landscape painting.

In doing a sketch pure and simple, do it and leave it. Never patch it up, and try to finish it when your landscape is no longer before you.

A sketch half finished from nature will have more merit in it to the person who *knows*, than the same one tidied up and finished out of nothing but your own head.

You would not dare to finish a copy of an old master without the original before you.

As a form of amusement, copying may be freely indulged in, but the student must not imagine that he is really learning anything when he sets himself to mechanically reproduce the thoughts of another.

As well might a would-be poet sit down and transcribe the verses of a laureate, and fondly imagine that he is developing his own latent talents. No! Art is only art when it is creative, and to be a creator you must be self-reliant. At the same time, in your upward progress you must study well what others have done before you.

As our great master in *Modern Painters* writes, 'Every

great man is always being helped by everybody, for his gift is to get good out of all things and all persons.'

For this reason I like my pupils to spend at least one day a-month at the National Gallery, and whilst there to do a sketch in colour of a picture, noting as they do so the principle of its composition and its scheme of colour. In this way they learn the effect of things, and insensibly develop the art of composition in themselves. They understand how to express themselves, when, later on, they also have something to say.

To further this latter end, I give once a-month a subject for composition on which they try their 'prentice hand.'

There is a very good game—I forget what it is called—in which the players have a sheet of paper and a pencil, and they draw an historical subject without giving it a title. The other players have to guess the subject.

It often happens that a person thoroughly devoid of all art training is better able to give us an idea of his meaning than one who knows how to draw accurately the anatomy of a figure.

The reason of this is because the former has a more dramatic mind. He is better able to conceive in his inner eye the attitudes and gestures certain people would assume under given circumstances.

This faculty is called visualising, and is of immense help to an actor or artist. Whether we are born with it or not, we ought all of us to try and develop it. I give in my school of art a subject once a-month, which the pupils have to illustrate without any external aid. It teaches them to develop their feeling for composition of line, and also their perception of the harmonies of colour.

CHAPTER V.

ANATOMY.

IF you wish to draw well, you must certainly understand a little about anatomy.

The knowledge of it will prevent you making glaring faults, and it will teach you if your drawing of a figure look incorrect to understand why it be so.

You will also find it a great help in composing your pictures.

It will do you no harm to study anatomy thoroughly, but you must be very careful not to put too much of your knowledge into your pictures.

The great thing, remember, is to hide all evidences of the mechanism of your art.

An artist deals only with nature, as far as form goes, in her most superficial state.

I once asked a celebrated surgeon, whose talent with his brush put him outside the pale of amateurism in the sense in which the word is generally understood, whether his knowledge of anatomy helped him at all in his drawing. ‘On the contrary,’ he said, ‘it puts me out.’

You see by this what you have to avoid. Your too intimate knowledge of the subject is apt to affect your treatment of what is only seen by the eye.

The same rule applies to perspective. Your knowledge of the forms and colours of objects must be second to your observation of them, *i.e.*, of what is seen by the eye only.

The artist's province is only to paint what he sees.

Even in the most imaginative pictures, everything depicted must bear a certain look of familiarity to the eye, otherwise it would be voted unnatural, and so lose its power of appealing to the spectators.

We ought to know the form of the skeleton, and be able to draw it pretty accurately from memory.

The knowledge of it will teach us to judge whether the model is in good proportion or not, and will enable us to correct what is faulty in nature.

The relative size and position of the muscles is most important.

Without a certain knowledge of how they act, you will find it difficult to place your figures in motion.

There are people who have a gift of depicting action without an apparent knowledge of anatomy—like the Japanese, for instance. But then it must be remembered they have the human form much more often before them with little or no garments to impede their study of it, and their eyes get insensibly accustomed to the right lines.

The Greeks had many more facilities than we have in the present day, for not only did they constantly see the nude before them, but they saw it in its most perfect state, from the training it received through public games and athletic exercises.

The first thing an artist ought to learn by heart is the true proportions of the human figure.

I will give you a few important rules to remember.

The Greeks considered a small head to be a beauty, and in all their statues typical of mere beauty they divide the human figure into eight heads, and this gives a certain dignity and grace.

If a full-length be divided into more than eight heads it will only suggest weakness and disproportion.

For figures requiring a display of greater strength, one

should never put more than seven and a half heads. The difficulty in England is to get a model of proper proportions. The generality of English people are only seven heads in height, or even six and a half. Their chief defect lies in the shortness of the thigh-bone or femur, and one recognises the work of artists who have not studied anatomy by the figures depicted in their pictures having very long bodies and abnormally short legs.

Professor Marshall gives us in his 'Table of Proportions' the rules for a figure of a little more than seven heads and a half. Your figure may be any size, from one inch or less to six feet or more, but whatever length you make it you must remember to subdivide it into seven divisions and a half.

The head will take one entire length always from the vertex or crown to below the chin. Hence it is we call our lengths 'heads,' for by the head we can always measure and test the accuracy of our divisions.

If you are drawing from life, you take your measurements, by holding out your pencil at arm's length, and with your thumb mark off the part measured.

The second length, or head, will extend from the chin, to the lower end of the sternum or chest-bone, a little below the level of the nipples.

The third part reaches from the sternum to the top of the hip, and comes a little lower than the elbow-joint.

The fourth ends at the lowest portion of the trunk, exactly on a line with the wrist.

Always remember that the head and trunk can be divided into four divisions, of which the head is exactly one-fourth.

The fifth division comes to a little above the knee-joint.

The sixth to the angle that the muscle of the calf makes at its greatest width, and the seventh at the ankle-bone.

This will leave half a head for the rest of the body from the ankle to under the foot.

These measurements, if remembered, will help you immensely in putting your figure into proper proportions.

You will also want to know the proper lengths for your arms and legs.

You will find that in the man, the top of the arm commences at a little above the half of the second head, and that in a woman it comes at exactly the half, measuring from the top of the head ; the elbow comes to a little above the third division, and the wrist to just a little above the fourth, whilst the tip of the second finger comes to about four and three-quarters.

Measuring from the top of the arm, the upper part takes a little less than one and a half, the wrist a little less than two divisions and a half, whilst the whole of the arm takes about three divisions and a quarter.

Now the leg takes about four heads, or divisions, from the socket of the thigh-bone to the heel, or base of the foot, and is divided in the centre by the knee-joint. The socket is not shown externally, but is just about one-fourth of a division higher than where one can see the head of the thigh-bone.

I will give you the *names* of the bones, which it is as well to be conversant with.

The skull, which comprises the head and face ;

The spine, or [spinal column, as it is called, starting from the skull to a little below the top of the thigh-bone ;

The ribs, which, twelve in number, are attached behind to the spinal column ; in front the first seven join the sternum or chest-bone, and these are called the true ribs ; the five next are shorter, and are attached to the seventh rib by what is called costal cartilage ; and the two last, being unattached in front, are named floating ribs.

To the sternum is attached also the collar-bones or clavicle, which extend to the scapula or shoulder-blades and to the humerus, or large arm-bone.

Then we have the pelvis, which contains and protects in its hollowed centre all the soft lower portions of the body which we commonly speak of as ‘our interior.’

On to the pelvis the large thigh-bone or femur is attached.

In the arms we have the large bone, the humerus, which constitutes that portion of the arm from the shoulder to the elbow.

Medical students make it the subject of a joke, and ask, ‘Why is it named the humerus?’ ‘Because the funny-bone is situated in it.’

As a matter of fact we have no funny-bone. That unpleasant sensation which we call hitting our funny-bone, is caused by contact with the nerve which crosses the bone at about the elbow.

The ulna is in the lower portion of the arm, and is one of the two bones which compose the forearm.

The elbow is at one extremity of it, and at the other is the little round end we call the wrist-bone, which we find on the same side as our little finger. This bone, the ulna, works with a hinge-like movement on the humerus.

The radius is an extremely interesting bone. It works with a rotating movement on the humerus, and is joined to one of the small bones which constitute the wrist proper. On a line with the thumb, when the arm is extended with the palm upwards, the radius will be found to be parallel with the ulna; but when the palm is turned downward, the movement causes the radius to cross over the ulna.

This movement you can watch on your own arm.

There are eight little bones which form the wrist, and these are called the bones of the carpus.

Then come the five metacarpal bones, which form the back and palm of the hand.

The phalanges, or finger-bones, are five in number,

and they are sub-divided into three portions, excepting the thumb, which contains only two.

The large thigh-bone is called the femur, and is inserted at its upper portion into the ilium. At its lower it joins only the larger bone of the leg, which is called the tibia, and where the shin-bone is situated, and these two bones are protected at the knee-joint by a small bone called the patella.

The tibia, starting from the knee-joint, is the inside bone of the lower leg, and on its inner side forms the ankle.

The fibula is a much smaller bone attached to the tibia, running very nearly its whole length.

Both these bones are attached to the small bones of the foot, of which there are seven, the tarsus bones, and from these again start the five phalanges which form the rest of the foot, and which correspond to the same bones in the hand.

The big toe plays the part of the thumb, and has one bone less than the other four.

It is much more powerful than the thumb of the hand, as is also the phalange of the little toe.

The three middle ones play but an unimportant part in the construction of the foot, and in course of time, with the development of the two outer ones, could be dispensed with altogether.

The muscles are a much more complicated study, and cannot be learned without diagrams, which are not in the purpose of this book to give.

I can only advise you, if you do not care to study the subject seriously, to learn at any rate the muscles of the throat, which in doing portraits will be of immense value to you.

A head well set upon the shoulders adds much to its dignity and grace.

At the South Kensington Museum library you can get any book on anatomy you like to look at. For home study I should recommend Mr. Sparkes', which is by far the simplest and most artistic I have seen.

From lectures I find one can imbibe a great deal of knowledge, therefore to supplement the work done in my school of art, we have a course of twelve lectures given once a-month by a doctor, who is ready to explain to any pupil any portion of the science he fails to grasp.

Of course, if you wish to draw whole-length figures, drawing from the life or undraped model is imperative.

You will never thoroughly understand how to make a figure sit or stand without doing so. For landscapes, or portraits of heads only, it is not so essential, neither of them ever being draped.

Many people find it a very difficult thing to make a figure stand upright, or, when placing it in a difficult position, to make it preserve its equilibrium.

There is always this to be remembered, that the central line of gravity must always remain in the centre of the body, *i.e.*, with the equal parts of the weight distributed on each side of it.

If more is to the one side than to the other the figure must tumble down.

In a figure standing straight up, the central line of gravity will be all down the centre of the body, and exactly between the two ankle-bones.

In making your figure stand upon one leg, the line of gravity will be in the centre of the leg stood upon.

If a man carry a weight which influences one side of his body only, he has to force the opposite side over the central line of gravity, in order to equalise the weight on each side of the line, otherwise the undue preponderance of the weight that he carries would cause him to topple over.

This is best exemplified by an amusing trick, which consists of placing your shoulder and one foot close against the wall, and then trying whilst in that position to lift up your other foot.

You would find that you could not do it, because you have not equalised the weight on each side of your centre of gravity.

In representing the motion of walking the reverse has to be studied, in order not to let your figures look as if they were standing still, for motion is described as the perpetual loss and gain of equilibrium.

There is not much variation from the perpendicular, however, to be observed in the slow movements of a gentle walker, but in the runner, who extends his legs at wide angles, the upper part of his body is thrown well forward to maintain as much as possible an equal amount of weight on each side of the line of gravity.

In drawing a figure standing on one foot, you will be forced to curve the upper part of the body in order to adjust the weight.

The shoulder on the same side of the foot that bears the body will be found to be always lower than the other side, and the line of gravity will run through the centre of the neck and the centre of the foot which bears the weight.

In studying the positions of figures, it is always well to remember that a graceful variety in corresponding members is always more pleasing than when the two are placed exactly in line.

Each action of one member which places it out of line forces the others to be equally inexact.

For instance, supposing the head to be bent on one side so as to take this angle , the shoulders naturally take the angle so , and these again force the lines of the hips to be in the exactly opposite angle, repeating, indeed, the inclination of the head.

Whichever leg the body rests upon, the hip that side will be the highest and the hip and knee of the other leg will be lower.

Now if we turn the figure in profile and study the line of gravity, we find that it starts from the centre of the head in a line with where the ear is attached to the skull, passes through the centre of the spine at the neck and head of the upper arm, then the centre of the head of the thigh-bone, the patella or knee-joint, and the arch of the foot.

It must be noticed that it does not touch the end of the thigh-bones and lower bones of the leg, but passes just in front of them, and that it is in considerable advance of the ankle-bone.

The natural position of the leg, therefore, from the ankle upward is a little forward.

The line of the toes does not extend beyond the furthest point of the ribs.

These are little points that you will find it useful to remember when you wish to paint subject pictures, and which one is apt to forget when one attempts to master the whole science of anatomy.

CHAPTER VI.

PERSPECTIVE.

PERSPECTIVE to the draughtsman is what grammer is to the writer, both necessary adjuncts to production.

I should advise you, whenever feasible, to attend lectures on perspective, or to get a master to give you lessons, as practical demonstration will teach you more in ten minutes than you could acquire by an hour's reading. As a rule, by the time you are able to paint pictures, you will find that your eye has been sufficiently trained to enable you to copy what you see without the aid of perspective, but in composing pictures a little knowledge is absolutely necessary.

You would often find it difficult to express your thoughts clearly, and knowing the primary rules of perspective will help you immensely.

When you have learnt your perspective by book, a very good way to perfect yourself in it is to copy accurately what you see of a room through a looking-glass.

The perspective of objects, means the manner in which they are seen by our eye.

This is often, in apparent opposition to what the thing seen actually is, so that sometimes we must forget our knowledge of it in order that we may represent the object only as it *appears* to us.

This is our western idea of art. The Japanese do not

consider themselves bound by any rules. They place their personages and draw their buildings to suit their design. So far do they carry out their consistency in this respect, or rather their inconsistency, that our photographic lens displeases them. They are busily employed in inventing one that will represent objects as they are, and not as they appear.

Now there are *two* kinds of perspective we must notice ; that of line, and of colour.

The former can be taught you, but the latter, which is known as aerial perspective, can only be acquired by observation and experience.

Linear perspective teaches you to draw the form of any object correctly, and aerial perspective to paint the proper distance between each object.

For instance, you might draw the objects perfectly correctly as far as the pure outline goes, still, if you did not give, as well, the aerial perspective, your objects in the background would touch those in the foreground, and you would not be able to properly detach them.

It is most important that you should understand this principle for portrait painting, for you ought to make us feel that your head is completely round—*i.e.*, that it has a back to it, as well as a face, and that one might, were it possible, get into the canvas and walk all round between the head and the background.

When you hear some one complaining that their head will insist upon sticking to the background, it shows that they have no knowledge of aerial perspective.

If you give the tones in your background as much value as those in your head, you are wrong, because you have not given us the perspective of colour.

You must paint the air that is between the head and the background, and you must remember that, in consequence of this very air, all lines and colours are stronger

in the foreground, and as they recede from the eye are fainter.

A child who has no experience to teach him, or much reasoning power to reflect, imagines that everything he sees is quite close to him ; within his reach, in fact.

The child's crying for the moon is quite natural. He sees what he imagines to be a beautiful silver ball within reach of his little hands ; naturally he would like to have it to play with, and no doubt in his baby mind he thinks his mother very hard-hearted for not giving it to him.

If he had only come into the world armed with as great a knowledge of perspective as is his knowledge of suction, he would spare himself many disappointments.

This theory of the child's want of knowledge of the first principles of perspective is practically demonstrated in the case of a man blind from his birth, who, undergoing an operation at mature age, receives his sight.

His first impressions are, that he can touch everything he sees, and he can form no idea of how many steps it will take him to get to any object.

His power of vision, you see, is in its infancy a little experience teaches him quicker than all the books that were ever written on the subject.

There are two lines used in perspective that we must know the names of, viz., the *horizontal* and the *vertical*. The horizontal, as its name indicates, corresponds to the horizon, the line that divides the earth from the sky.

You will best understand it when you face the ocean.

The line dividing the sea and sky is the horizon.

Now this horizon is always on the same level with our eyes. We cannot under any circumstances get above or below it.

If we sit down upon the shore, the horizon apparently sinks down with us, and our eye travels along the surface of the water, which takes up a comparatively small space

between the shore and horizon ; just the height we are sitting, in fact.

If we climb up to the top of a very high cliff, and look towards the horizon, it has apparently mounted with us, and we look down upon a vast expanse of sea.

Every straight line and curve that is above the horizon comes down to it, provided they are not parallel with it, and we see *under* all objects.

We see *above* all objects placed under the horizon, and their straight lines and curves follow the same rule.

When objects are on a level with our eye, viz., on the horizon line, all their curves become parallel with the horizon, and they appear perfectly straight.

You can test this for yourself by holding a penny on a level with your eye, at about the distance of a yard, and then looking at it, when placed above or below the level of your eye.

The vertical line is one at right angles with the horizon, so :—

Vertical.

Horizon.

The point of sight, or what is often called the vanishing point, is the spot that is exactly opposite to our eye.

We have to be very particular as to where we intend to place this, either in our landscape or interior, as to this point all the lines on either side have to converge, from either above or below the horizon.

It must come exactly on the horizon, either in the exact centre, or to the right or left of it, according to the feeling of the artist. For an interior, about one-third of the height from the base of the picture, is a very good position to place the horizontal line.

If I tell you how to put a square in perspective, you will be able, by its use, to draw correctly many other objects, such as chairs, tables, &c.

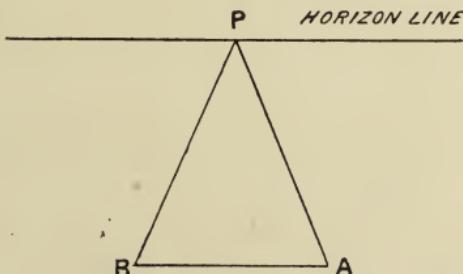
There is, first of all, the geometrical plan, giving you the square in all its proportions as it really exists, such as this :—



Then the perspective plan showing us, how a square looks to the eye, as seen at any place under the horizon, or over it.

When a square is seen on a level with one's eyes—on the horizon, in fact—it becomes one single line.

Placing it under the horizon we choose our point of sight, P, to which, remember, all our lines must converge.



We draw the lines from A to B, for the base of our square.

We then draw the lines from A to P, and from B to P, which give us the sides of our square.

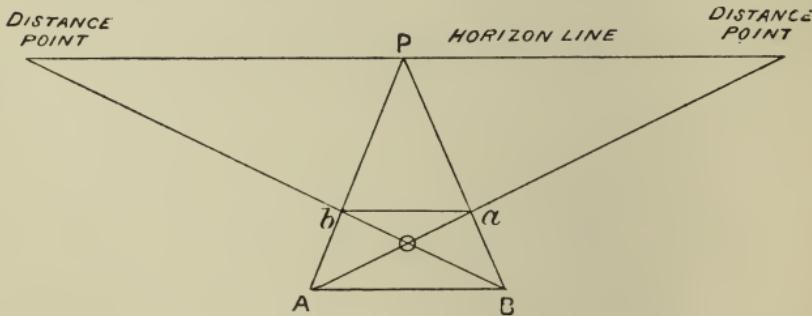
To get at the exact place where the fourth line, or line farthest from us comes requires a different process.

We make use of points of distance, which are points placed outside the picture on a line with the horizon.

To determine where to put these points, take double the distance of the width of your picture, and measure it out on either side, starting from the point of sight on the horizon.

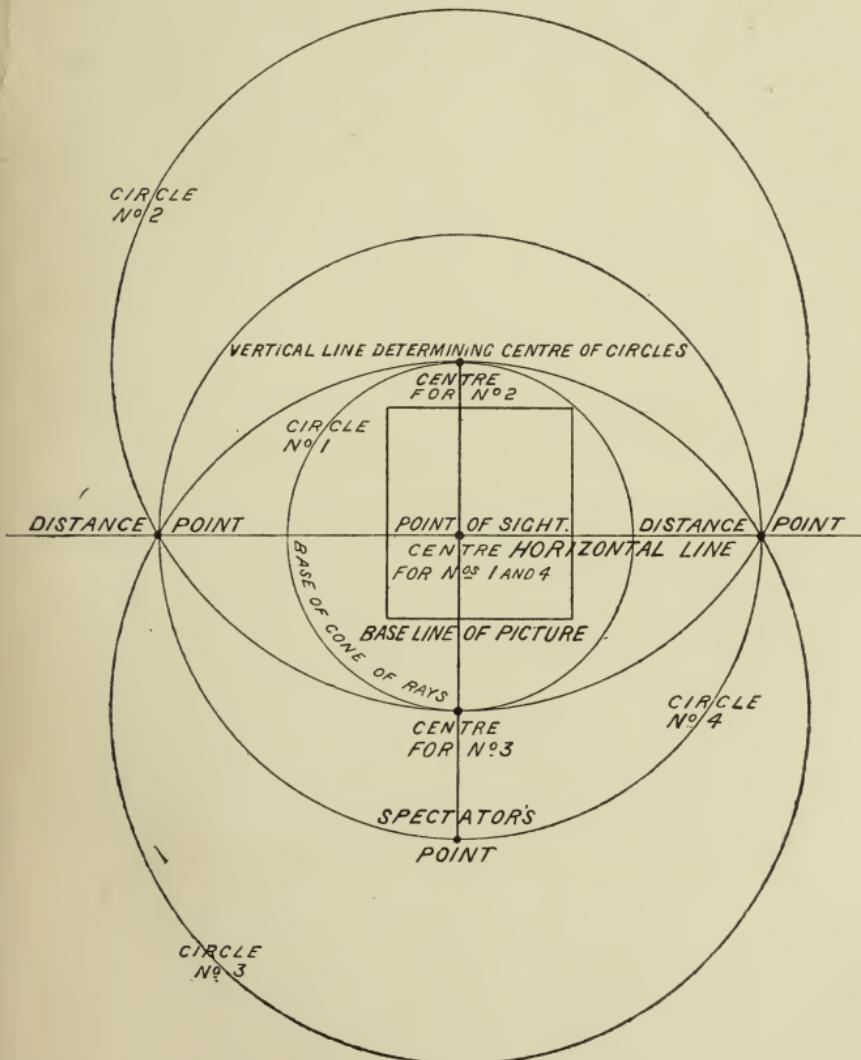
Say that your picture is a block of paper a foot in width, and that your point of sight is in the centre.

You will find that your distance points are placed two feet to the right, and two feet to the left of your point of sight, making the whole line four feet in length.



This is an easy way of finding the distance points.

You can do it in a more correct and complicated manner, by using a pair of compasses and studying the accompanying diagram. The square represents your picture. Draw your horizontal line, and place on it your point of sight. Through this point draw a vertical line, which will determine the centres of your circles. Now take your compasses and describe No. 1 circle, by placing one of the points of the compass on the point of sight and the other on the farthest corner of your square. This



circle represents the largest extent one can take in when one's eyes are fixed upon the point of sight, and is styled the base of the cone of rays (see page 76). This circle gives us the width for making our circles No. 2 and No. 3, which we produce from their respective centres. Where these two circles cut the horizontal line we place our distance points. The length from these points to the point of sight determines the size of circle No. 4, which, cutting our vertical line, gives us the distance the spectator ought to stand from the picture.

You will see that the distance points are not in reality placed at as great a distance from the point of sight as I have directed you to do, and in theory this of course is correct, but practically the further off the distance points are placed, the pleasanter and less abrupt is the perspective of objects in your picture.

In composing a picture, it is better to allow one's subject to influence one as to the position of these points.

In our square, we will consider the base of it, the width of the picture, and we place our distance points accordingly.

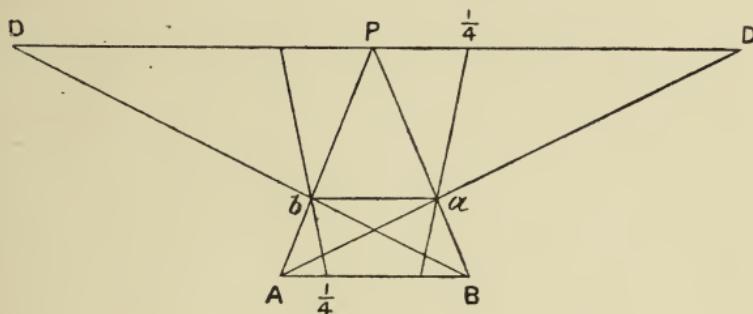
If we draw a line from B to the left-hand distance point, and from A to the right-hand, we find that in their progress they cut the first two upward lines we drew.

If we draw a horizontal line between these two points, which we have marked *a* and *b*, we get the line we are seeking, viz., the furthest side of our square.

Where the last two lines cross each other will be the centre, marked O. This method entails your having a great deal of space on either side of your canvas, supposing your paper or canvas be of a very large size, and this sometimes is impossible to get.

A similar result as the above is obtained by taking one-fourth of your distance line, which you will find comes exactly at the edge of your canvas, and then drawing a line from that to the fourth portion of your base line on the side

nearest to it. You see it intersects in exactly the same place, thus :—



You cannot always place the ruler on your canvas, nor can you often get one the required length, so you can make your lines by means of a fine string or strong thread, which you can attach to the edge of your canvas by a drawing-pin.

You will find it perhaps useful to know how to put a room into perspective. Your knowledge of the square will help you in this.

Now I have drawn you an interior of a room, which I have made twenty-five feet in width, twenty feet in height, and thirty feet deep.

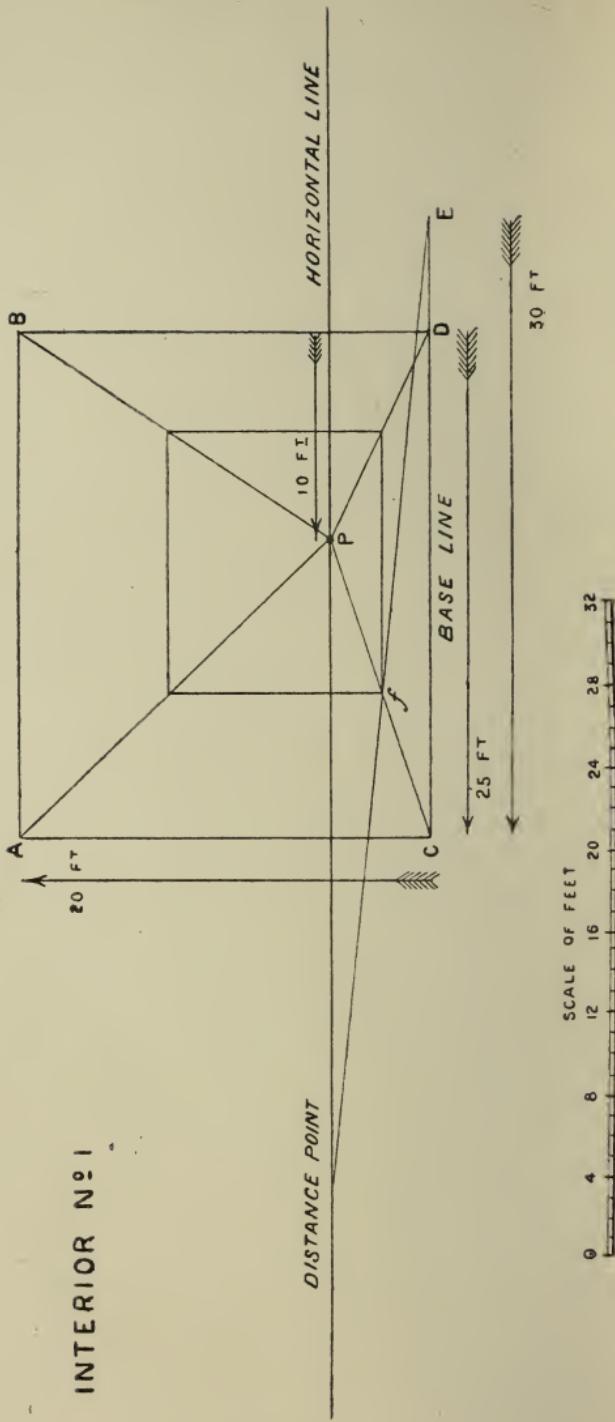
For you to do it easily yourself, take your inch measure, call each eighth of an inch one foot, and draw a line for the base of your room representing twenty-five feet. You will find that it will be just three inches and one-eighth.

For your upright line, or height of your room, make it two inches and a half.

To find the depth of the room, you will do as you did with the square.

First, you must make your horizontal line, which you know will be at the level of your eyes. We will say five feet as a convenient height, which will make it on your plan five-eighths of an inch.

INTERIOR N° 1



Now you put your central point of sight where you like, provided it be on the horizon line.

In this instance we will measure off one inch and two-eighths from the right side of wall, so that we place the point of sight ten feet within the room, nearest the right wall.

Now we will put the ceiling and the floor in, otherwise we shall not be able to get our further wall.

We draw lines from the four corners, A, B, C, D, to the central point.

We then extend the horizontal line on each side, and place the distance points. In this instance I have purposely placed the distance points nearer to the point of sight or vanishing point. You are thus enabled to see more of the surface of your floor.

Our room being thirty feet deep, we have to get the length in perspective.

To do this, we extend the base line of our picture to the right, and we measure from C thirty feet, or, in this instance, three inches and three-quarters of an inch. This will bring it to E.

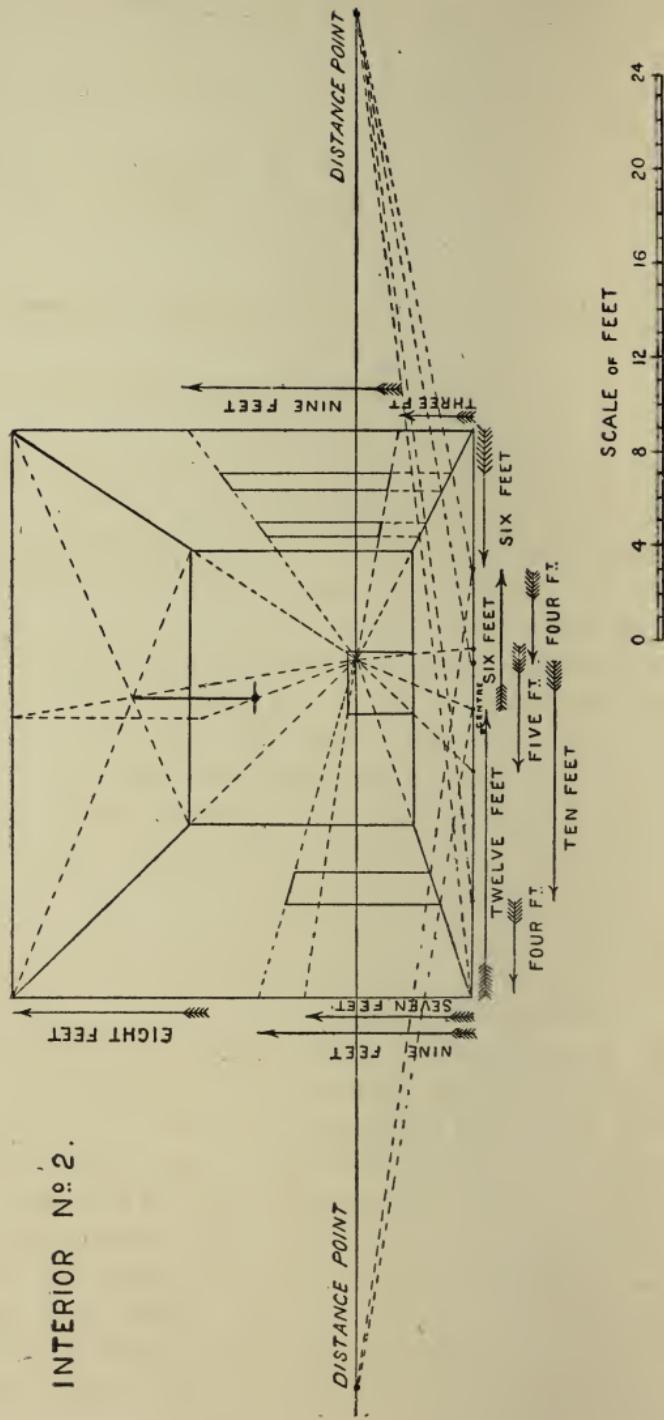
From E to the left-hand distance point draw a line, and where this cuts the line C to P at f will be the other end of the room.

From the point f draw a horizontal line to the opposite line D to P. Then your inner wall is easily made by making two uprights, until they touch the lines A to P and B to P, and then making a horizontal line across.

Now we want to put a door, two windows, and a fireplace in, for our room at present looks more like the interior of a box.

Too many lines are apt to confuse you, so you shall have the same interior in No. 2, with only the lines that are necessary to show you how to put in your door and windows.

INTERIOR N^o 2.



Now we must first make up our minds as to what height and width we require them.

We will put the door on the left-hand side and the windows on the right, and our mantelpiece in the centre.

We will begin with the latter.

Let us make an old-fashioned fireplace, seven feet high and five feet wide.

Find the centre of your base line, and take it up to point of sight.

This will give you the centre of the floor of the opposite wall, where you are going to put your fireplace.

Measure off two feet and a half on either side of your central point on the base line. Take these lines up to your point of sight.

These will give you your five feet across for the width of your mantelpiece. Carry up two uprights from the floor of opposite side where the two lines cross it. Measure seven feet off on left-hand edge of wall and from thence draw a line to the point of sight.

Where this line cuts your upright on the left-hand side will be the height for your fireplace.

Now for the door on your left hand.

We will place it exactly in the centre of the wall, and make it nine feet in height.

We measure off two feet more on our left-hand side, and draw a line from thence to our point of sight. This gives us our height. Now we will make it six feet wide; our room being thirty feet long, we shall have twelve feet on one side of the door and twelve feet on the other.

Now to get twelve feet within the left-hand side of the wall, we measure off twelve feet on the base line of room, starting from the left-hand corner. From that point we take a line to the distance point on the left, and where this line cuts the wall will be one side of the door.

We then measure six feet more on our base line, and, proceeding in the same manner, we find the exact width of door. Two uprights from the floor to the top of door will complete it.

Now for our windows. We will make them three feet from the ground and nine feet high, and six feet within the picture, four feet wide each, and a space of ten feet dividing them.

To do this we act in precisely the same way as we did for the door, only utilising the right-hand distance point instead of the left.

We measure three feet off right wall, and from thence draw a line to point of sight. Measure nine feet above that, and do the same. This gives us the height of the windows.

To get our first line of six feet within the room, we measure three-quarters of an inch on our base line from the right-hand corner towards the left, and so on with the other measurements required of four, ten, and four feet, bringing them all to our right-hand distance point.

Now we will put a chandelier in the centre of our ceiling, and it shall hang down eight feet deep into the room.

First we have to find the centre of the room, which we do by drawing two diagonal lines from each corner, and where they cross we shall get our centre.

We next find the centre of the top line of our room (A, B, Interior No. 1), which we can do either by measurement or by ruling a line from our point of sight, through the centre of the ceiling, and on beyond until it cuts A, B.

From this last point draw a straight line downwards the distance of eight feet.

This will be eight feet on the outside plane of your picture.

To get the right perspective for this length in the centre of the ceiling, draw a straight line from the extreme end of the eight feet to the point of sight, and then draw another straight line down from the centre of ceiling to this line, and where they touch will give you the required length in its proper perspective.

Now that you have your room, you will no doubt, want to put some people into it.

To get at their required heights, you have only to measure off on the outside plane of your picture, either five feet ten inches, or six feet, according to the size of your personages, and then, from wherever you place these measurements on base line, draw two straight lines to your point of sight, as we previously did with the door.

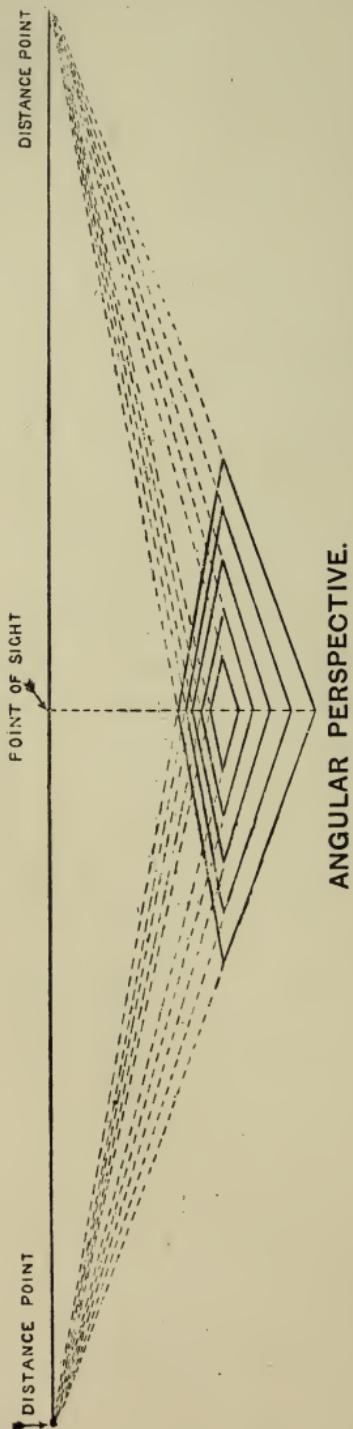
Avenues of trees are done in the same manner.

A capital illustration of the rules of perspective you will find, on standing on a bridge crossing the railway. The rails that start from the spot where you are standing are actually so many feet apart. As you look along them, and they come up to the level of your eyes, they apparently touch each other until they vanish quite out of sight. This they do at the point of sight, and this is why it is often called the vanishing-point, or point where the perspective lines of objects vanish out of sight.

As I have already told you by means of the square, you can put any object into perspective, such as a chair (the seat of which forms a square), a table, &c., &c. If your table or other object is round, you turn it into a square whilst drawing it in perspective, and then it is very easy to round the corners off.

This that we have been doing is parallel perspective; called so because two of its lines are parallel with the line of the horizon. It is quite the easiest to do.

In sketching outdoor buildings or interiors, you will often require to put objects into angular perspective.



I can show you this best by putting a diamond-shaped square into perspective for you.

You will notice that none of its four lines are parallel with the horizon. You only make use of the point of sight to find the centre of your diamond. All other lines are taken on to your distance points on either side.

Now for the square, chair, or table, in oblique perspective.

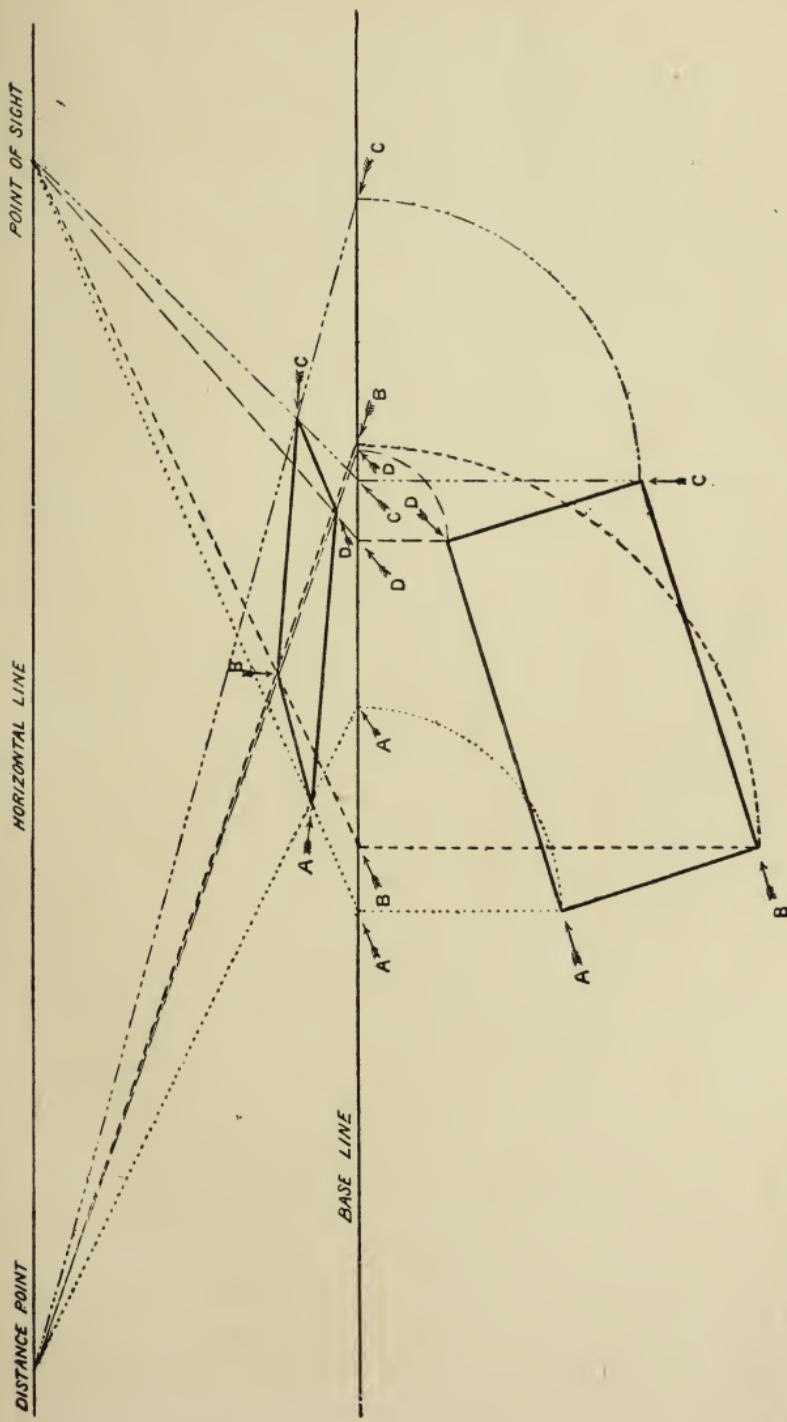
I will suppose that the size of the top of your dining-room table is represented on our plan.

I place the geometrical plan of our table under the line of the base of our picture, as far away from it as we wish the table to be within our picture, and in exactly the inverse angle to which we wish it to be; as if, in fact, the base line were a looking-glass and we reflected the table in it. We can make our table any size we wish, and place it in any position.

I will name the four corners A, B, C, D.

I draw four upright lines from each corner to the base line, and then carry them along

TABLE IN OBLIQUE PERSPECTIVE



to the point of sight. To make it clear, I have drawn each line with a different pattern.

Now we must use our compasses. The one with a point at one end and pencil at the other you will find the best.

Take the measure of the corner of table marked A to where the upright intersects the base line. Place the point of the compass on the base line at A, and making this the stationary one describe the fourth of a circle with the pencil end from the corner marked A towards the right until it again touches the base line.

From this take a line to left-hand distance point.

Where this intersects the A line will be one of the corners of your table.

Do the same with B line, and you get the further corner of table in perspective.

Then take C in a similar way, and you find your right-hand upper corner, and with D you get your lower right-hand corner. Draw lines from point to point and you have the top of your table in oblique perspective.

Some artists in painting portraits have made use of two points of sight, one for their sitter and another for their background; but this practice is not to be commended, as it gives an air of falseness to the picture.

In the composition of figures, the horizontal line is generally placed just under the throat at the top of the sternum, or chest bone.

Needless to say, one need follow no fixed rule about where this line is placed, as long as one puts all objects in one's picture under the influence of the one point of sight, wherever its position. There must be a certain harmony in one's pictures, as there is in nature, from whatever position one looks at them, and as you are bound to place your point of sight opposite to the level of your eye, you will generally find in figure composition that it is always in the same place.

In painting a head, however, it is better to place the horizontal line a little lower than it actually is in nature, as it adds to the dignity and apparent height of the sitter if the head appear to be above that of the painter.

This is why we make use of a platform, where we can always obtain this result whether our model is standing or sitting.

For a man, this is a golden rule—make him higher than yourself, look up to him ; for a woman, let her be on your level, or very slightly higher ; and in painting a child's portrait, take care to let the child look up to you, letting the eyes be a very little below your point of sight.

This gives the idea of size, which otherwise, in only painting a head, would be difficult to suggest.

In composing a picture, make a definite sketch on a small canvas, and to this you can apply the rules of perspective.

When you have it perspectively correct, you can draw horizontal and vertical lines on your sketch, making a network of small squares with either black or white chalk or threads of cotton.

Supposing you have divided its length into ten one-inch squares and its width into six.

Put the same number of squares on to your larger canvas, and copy on to it the sketch of your picture.

You will find that you have your small sketch accurately and easily magnified twice or any number of sizes you wish.

I have already mentioned that in landscape painting, it is a good thing to cut the inner portion of a visiting card out, leaving an edge all round to frame the black space. This defines what the student can see at a glance from one point. Many are distracted when they sit down to make a sketch, at seeing too much. They attempt the impossible task of painting more than they could naturally see.

Rays of vision proceeding from the eye, take the form of a cone—*i.e.*, they start from the single point of the eye, and spread out in all directions, but their limit is circumscribed always to the size of the circle, where the invisible cone is cut off by the object we wish to paint.

The nearer it is to the eye, the less space the rays of vision take, and the further off the distance is, the wider the base of our cone becomes.

It must be thoroughly understood, that if we put on our canvas whatever lies beyond the circumference of this cone, we paint more than we can see at one given moment, and the result is confusion.

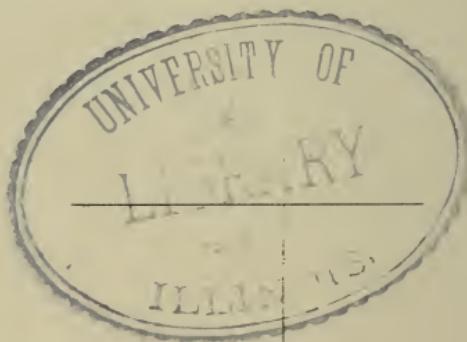
I am afraid, after all, I have given you but few hints. But then there is no royal road to art. There is only the old-fashioned one of hard work.

What I chiefly wished to do in writing this little book was to encourage you in the pursuit of art, and if I have given any of you a helping hand, I am richly repaid.

INDEX.

- ACTION, 49
Aerial perspective, 58
Amateur, ix.-xi.
Angular perspective, 72
Ankle, 54
Arm, 51
- Background, 5, 11, 27
Black and white, 1, 4, 37
Blotting paper, 36, 37
Bread, 2, 6, 18, 37
Brushes, 4, 28-30, 33, 34
- Carpus, 52
Caricature, 13, 14
Charcoal, 1, 2, 6, 22
Chalk, 2
Chinese white, 35
Circle, 9, 62, 64
Clavicle, 51
Correction, 15, 16
Colours, 23, 24, 35, 36
Cone, 64, 76
Composition, 64, 74, 75
Compasses, 62
Criticism, 16, 17
- Damp, 38
Distance, 34
Distance points, 64
- Elbow, 51, 52
Erasing, 33, 36
- Experience, 23
Eye judgment, 18
- Figure, 49
Fibula, 53
Fixing pastels, 42
- Geometrical, 61
Genius, xi.
General effect, 15
Greys, 41
- Hair, 1
Hips, 55
Horizon, 59, 60
Horizontal, 60, 64
- Knee-joint, 53
- Landscape, 75
Leg, 51
Lighting, 7
Line of gravity, 54
Linear perspective, 58
- Measurement, 19, 50, 51
Memory, 13
Metallic pencil, 3
Mirror, 17
Models, 6
- National Gallery, 4, 15, 47
North light, 7
North-east, 8

- Oblique perspective, 72, 73
 Observation, 13
 Old masters, 15
 Outline, 4, 9, 41
 Out-of-door sketching, 29
 Ox-gall, 34
 Palette, 23, 29
 Paper, 1, 6, 37-39, 41
 Pastel, 40
 Patella, 53
 Pelvis, 52
 Pen and ink, 3
 Pencil, 3
 Perspective, 57
 Perspective plan, 61
 Plumb line, 19
 Point of sight, 60, 62, 64
 Professional, x.
 Proportion, 49
 Radius, 52
 Rays of light, 20
 Rays of vision, 76
 Red chalk, 22
 Reflection, 20
 Ribs, 51
 Sandpaper, 37
 Sanguin, 2
 Scapula, 57
 Shadows, 9, 10, 34
 Silver point, 3
 Skeleton, 49
 Sketching, 45
 Skull, 51
 Sky effects, 33, 34
 South light, 8
 Spine, 51
 Sponging, 33
 Squares, 8, 64
 Stumping, 2
 Sternum, 51
 Sun, 34
 Thigh-bone, 53
 Tibia, 53
 Time studies, 14
 Tone, 20, 21
 Ulna, 52
 Values, 12, 26
 Vanishing point, 60, 67
 Velours à sauce, 2
 Ventilation, 30
 Vertical, 59, 60, 75
 Visualisation, 14, 47
 Walking, 55
 Washes, 36, 37
 Wrist, 51



LONDON:

Printed by STRANGEWAYS & SONS, Tower Street, Cambridge Circus, W.C.



